nordic vision

entertainment for maniacs
no. 15

DARKTHRONE
CANNIBAL CORPSE

SATYRICON

ANGEL CORPSE
DARK FUNERAL
VITAL REMAINS

SEX & SATAN

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STIGMATHEiST
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A very atmospheric & melodic, yet aggressive journey into the realms of dark/black metal in the vein of Dimmu Borgir, Cradle Of Filth and Bal-Sagoth.

"Stigmatheïst amaze me with with their supreme majestic black/death metal. 5 out of 6",
(Scream Magazine, Norway)

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Kim Larsen from danish premiere doom/goth-heroes Saturnus is ready with his first solo-record. The result is supreme, chilling and dark apocalyptic folk noir in the vein of Sol Invictus and Death In June!

"An incredibly beautiful and gloomy album, all fans of dark acoustic hymns should invest in"
(Metalized Magazine, Denmark)

PARZIVAL
"Anathema Maranatha" CD

If you're into theatrical gothic music, Parzival is without doubt your piece of musical meat! The band was formerly known as Stiff Miners and is cult within the genre! Dark!

MID AUTUMN NIGHTS
"And I Entitled It: A Dirge..." CD

The Mid Autumn Nights debut album is, certainly, one of the most unique albums available. "And I Entitled It: A Dirge..." combines classical music patterns with progressive rock influences, darkwave and a complex blend of depressive emotions and dark atmospheres! Recommended!

VANITY
"Enslaved" CD

Melodic and atmospheric death/dark metal with parallels to their countrymen in Septic Flesh and Rotting Christ!

"An absolute must for everyone who wants their metal melodic, but yet raw - atmospheric, but yet aggressive!",
(Vision Magazine, USA)

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VOICES of WONDER

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Welcome to another issue of Nordic Vision. Again some changes have taken place on the visual side, which we hope will be pleasant for your eyes and mind. With this issue, we feel that the combination of violent and aggressive Death Metal in the shape of Hate Eternal, Cannibal Corpse, Angel Corpse and Vital Remains, together with the great Black Metal bands Satyricon, Darkthrone and Mayhem, among others, turned out great. We hope you will find the reading interesting as well. We also hope you will enjoy the third chapter of Sex & Satan, which present our new model. What she will look like in the next issue is all up to you, so we hope you will forward your ideas to us. Tomorrow is a new day, hopefully with even more sex, violence, blasphemy and aggression. At least that is what we hope will be on the agenda all around the Globe. But if not, just check out the next issue of Nordic Vision, and we hope that will give you a little bit of these wonderful ingredients in life, and stay away from the boring normalities and compromises that is polluting every shadow. It's not easy, but we'll do what we can.

Melankol X

Editor: Melankol X
Advertisement: Tex Silver
Staff: Melankol X, Tex Silver, Patronizer, Spacer Starghost, Jack Negative, Diva Demona
Underground Avenue: Tim Exit, Lenny Sin
Design and Art Direction by: Aina Griffin & Lars Olav Gulliksen

Nordic Vision. P.O. Box 2091 Grünerløkka. 0505 Oslo. Norway
fax: +47 22 37 37 27 e-mail: nordic@oslo.online.no

Published by:
Metal Union. Sannergt. 5C. 0557 Oslo. Norway
e-mail:m-un@online.no

Frontcover shows Satyricon. **Photo by** Marcel Lelienhoff.
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Nordic Vision no. 16 will feature interviews with Gorgoroth, Infernal, Iniquity, Impaled Nazarene and much more.

regulars

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News around the world

The Mortiis book, "Secrets of My Kingdom",will be published in February.

Dimmu Borgir is currently working on a new album. They have booked Abyss Studio for the whole of March and April. They will also do a small six day tour with Venom in Germany during February, plus a gig in Greece.

The next release on Wicked World, Earache's sublabel, will be Corporation 187 and their album "Subliminal Fear".

The Australian electronic maniac Berzerker, who you might remember from the Morbid Angel remixes on the Hellspawn album, have now signed with Earache.

The Industrial Metal act Red Harvest have signed with Nocturnal Art. A new album from them is expected in the Spring.

Soon to be released is a compilation album from Eyehategod, containing previously hard to find tracks from their various 7" releases. This will be released via Century Media.

The latest Nocturnal Art signing Sirius will have their album "Aeons of Magick" out in February.

Krisiun have just recently signed with Century Media and is currently recording their new album in Germany with Erik Rutan from Hate Eternal, and Andy Classen producing. Probably out in March.

Plasma Pool, with singer Attila Cishar of Tormentor, will have their album out now. Another bizarre Black Metal/Techno album is expected.

Asphyx will have their new album "Chaos in the Flesh" out in March.

Ritual Carnage have recorded their new album "Every Nerve Alive" in Morrisound, which is scheduled to be released very soon.

The comeback album from Hungarian Tormentor is now finished recorded and will hopefully soon be out. The title of their album will be "Repice Ferrum".

Necrodeath have finished the recording of their new album.

Osmose have signed Dementor, which released a mini CD on Repulse this Summer.

Immortal is currently in Abyss Studio recording their new album, due out this Spring.

The Noctes vocalist have left the band.

Malevolent Creation will be releasing a special packaged "Best of" released very soon, titled "Manifestation". A live video will also be released soon.

A split 7" EP between Impaled Nazarene and Driller Killer will be released on Solardisc, which is Impaled Nazarene's bassplayer Lehtossaari's label.

Notre Dame's "Le Theatre Du Vampire" is out now, while a new album from these bizarre blood-drinkers is due out in May.

A new Gehenna album is being recorded these days.

Avantgarde Music have signed Opera IX.

A new Moonfog compilation will be out soon, containing two CD's. One with only exclusive material from Darkthrone, Gehenna, Satyricon, Thorns, Dødheimsgard and much

Tormentor

talked about Eibon, while the second CD contain material from the backcatalog.

The new album from Unsane will be out very soon.

Hammerheart Records have signed a handful of new bands. Hypnosia, Thanatos, Cruachan, Skyfire and Viking Crown.

Macabre will have a new album out really soon. In the meanwhile, check out the EP "Unabomber" which feature four old tracks and three new ones.

The great Mysticum and their much anticipated second album "Planet Satan" is slowly moving towards its goal! The band had plans to record this album in December when we spoke with them. All the songs we are finished and they were working on the cover. Mysticum is also open for a new label, so what label that will have the pleasure of releasing this piece is still not certain!

The new Liar of Golgotha album will be released by Mascot records in the near future. A much more mature band is presenting themselves on "Ancient Wars".

The Crown have recorded their new album in Studio Fredman. Titled "Deathrace King", it will feature eleven tracks, and have Mika Luttinen of Impaled Nazarene and Tomas Lindberg of the non-existing At the Gates doing some backing vocals.

Impaled Nazarene have finished the recording of their new album "Nihil", which is said to be a little bit more Black Metal again.

Infernal

Infernal, the band featuring Blackmoon (x-Dark Funeral), Themgoroth (x-Dark Funeral), Impious (In Aeternum) and Matte Modin (Defleshed), have just released their debut mini-CD consisting of four fast songs of splendid Black Metal

The new Guillotine album will be titled "Nuclear Reactor".

"Wings of Antichrist" by Triumphator will be out on Necropolis really soon.

Avantgarde Music have signed the French classical dark act Dark Sanctuary and Finland's Diablerie. Dark Sanctuary will have an album out during the Spring, and Diablerie will release their album in the Spring/early Summer.

Carpathian Forest will participate on the Nordic Metal part two compilation with the song "He's Turning Blue", to be released through Necropolis.

The long awaited "Second Coming" album from Sadistic Intent is finally released on Necropolis Records.

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B.P. 57 - 62990 BEAURAINVILLE - FRANCE.
tel: +33.(0)3.21.81.03.74. / fax: +33.(0)3.21.86.32.60
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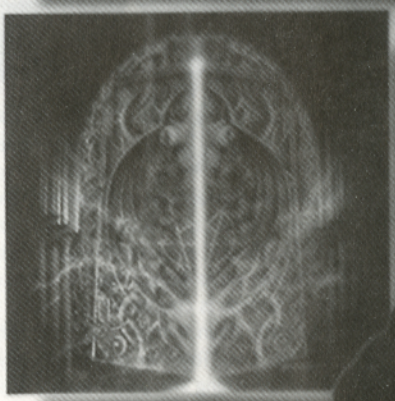

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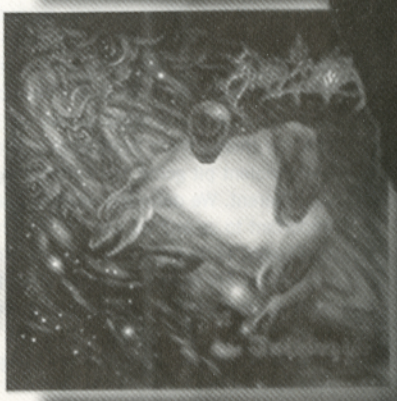

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VOICES of WONDER

ANGEL CORPSE

BY: TEX SILVER

The third Angel Corpse album was released a little while back, really excellent if you ask me. Very intense and fast Death Metal of the infernal level. A great band that is moving foward with each new song they put together. They have just been touring Europe as well, but just before they left their native country, we caught up with Pete Helmkamp during their preparations for the tour with Marduk.

Is it always cool to tour?

-"For us it is. We have always been very enthusiastic about touring. It's difficult financially because sometimes we don't make as much money as we would like and of course we always got money being spent at home, paying for the rent and everything, but I think as for Metal and particularly with what we're doing, Playing live is very, very important. As far as Angel Corpse is concerned, we sound the best we can playing live, and especially when there's an audience that's really full of the same energy that we have. Together it's like a really brilliant thing, and it all comes across so strong and powerful that that's what makes it really great. And you get to meet all the people that are really into extreme Metal and it's really excellent. When we tour, every country has its own flavor. A place like Germany is different than a place like Italy which is different than the US, and even different portions of the US. The East Coast is quite different from the South or the West coast, so it's very interesting to see what types of bands these people are into and the way the fans react, whether there's more headbanging and stagediving, or whether there is a really violent pit going on or something. There is always something a little different. We definitely want to tour as much as we do. It's very important to us and we can decide when we want to tour and when we don't want to tour. If there is something that we don't want to do, then we say no. For example, we recorded the album in May and we were waiting for a good tour and were offered a tour with Emperor here in the United States, and we say no, it's not good for us because for various reasons you know. We decide what's going to be best for Angel Corpse and do that."

I find your new album, "The Inexorable", to be the best Angel Corpse album to date. The intensity seems to be increasing with each new album!

-"Yeah, I agree! I think maybe all the touring we did also came out on that album as far as the intensity, because this is the first album we recorded with Tony on the drums, which makes an incredible difference because he is really an excellent drummer. But I also think we understood we had more of a focus as far as the ideas we wanted to come across with the intensity. We are very pleased with the album. Our new drummer Tony came from Malecolent Creation, and he has a lot of experience, especially with touring."

Why did he leave Malevolent Creation?

-"I am not exactly sure, but he never recorded any albums with them, he did some tours, and I know that when he first joined Angel Corpse it was good for everyone. We needed a drummer and he was looking for a band, and that he was going to be really happy with playing, and Angel Corpse was definitely something that he wanted to do."

Joe Petagno did your cover again!

-"Yeah, also with "Exterminate", we spoke with Petagno and gave him some lyrics and some ideas, and said "this is what we would like and maybe you can come up with the vision that we have as well". And also on "The Inexorable" we did the same. This is the concept we want, a solarsystem being like basically totally exterminated, totally crushed by these demonic forces, and also expanding and growing and becoming stronger at the same time. I think he did a perfect job."

It fits very well with the music.

-"Yeah, I think so! I think that is important, to me, especially when you make an album, everything should be together. The bandname, the lyric-style, the musicsound and the intensity, and also the coverart. They should all be together and in focus towards one goal."

Pete Helmkamp is no freshman to the Metal genre. Having played Metal for many years, his response to whether he would be getting tired of playing this style of music was pretty clear.

-"No! I love it! It is something that is part of my life and part of who I am. I am nearly thirty years old and I've been doing this since I was about fourteen, so it is pretty insane but I am glad to say that now things are really starting to look good. We are happy with what's going on and I am happy with the band and the sound of the albums I'm in and we get to tour as well. I've wondered what makes me going some times, but I must say that it's just part of my spirit. Everyone have their own needs and desires that they want out of life, and for me I think that the whole thing with Metal, particularly now with all the touring, we get to move forward and we get to influence people. It's difficult to say, and it's also the release of the aggression and when everyone in the audience feels the same thing and you look out at their faces and everything is just one entire mass of chaos and aggression and energy, but it is all together. All in one focal idea, that's a really amazing thing to experience and it is things like that that just make me want to do this as long as possible."

Do you feel you are taking steps forward even though you are playing pretty traditional Death Metal?

."I would say yeah, as far as Metal is concerned. My theory on Metal is that you must stay within certain traditional borders, otherwise it becomes so far away from what the real purpose of Metal, which I think should be like fast, aggressive, brutal and dark. If you have these ele-

ments and you have a new combination of ideas to come up with, the product which in this case is Angel Corpse, then you are doing something progressive, moving forward. I totally disagree with certain kinds of Metal that brings in other elements, like Rap or Hip Hop, just the mixing of Metal with other types of music for me has never worked very well, and it only weakens the true essence of Metal."

I agree to a certain extent, but I don't believe it has ever been as difficult as it is now to create Metal...

-"No, you're absolutely right, because Metal has been around basically for twenty to twentyfive years and everything that was a good idea even ten years ago, now has been used up. One must really try hard to come up with a fresh and new idea, whether it be a title of a song or a name of a band or a riff, or anything. It all becomes more difficult, but it leads in a good way because everything becomes that much more powerful. The music is therefore more difficult to play and it separates those that cannot play and those that cannot come up with really good and great new original ideas, from those who can, and the same with the lyrics and everything else. It makes it that much more difficult to come up with material, but the material that does surface is some of the greatest stuff."

I guess that is also a part of why some bands start to mix in especially electronic music into Metal.

-"Particularly here in the US, I don't really know how it is in Europe, but in the US it is all this Techno and Hip Hop influence into Metal. And all the larger Metal magazines are always featuring stuff on this crap like Rob Zombie or Limp Bizkit which of course I don't consider Metal. But they do, the major magazines consider that stuff as Metal. I guess because it is heavy and has an aggressive guitarsound or something like that, but it is so far from the roots of Metal which is terrible."

Pete is also taking care of the lyrics in the band, which he is introducing the basics of here.

-"I've had, you could say, some kind of a common theme or a common idea on all three albums that I am always talking about. Basically destruction, then rebirth, kind of a concept of the Phoenix rising from the ashes of society in general. I am not happy with the way the World looks to me these days. I think there are so many problems in so many ways and I think actually living here in the United States is one of the prime enemies of what really should be as far as the World is. All one has to do is to watch the American television for a while and you become furious. But I am also talking about...I'm very interested in war so I have some topics about that as well. I think on the new album in particular I have several tracks that are a little more prophetic, I could say. It's back to the creation from destruction idea, but in more of an occult way. Particularly like "Solarwills" or "Begotten Through Blood and Flame" are both much more occult than say reality. Then a song like "Follow the Idols of Flesh" is very simple and very blunt. I just basically say, taken from Nietzsche: "that which is falling should also be pushed" and "give me your sick, your mediocre, I will kick them when they are down". Things such as that, they are coming across in a very strong way but I want to force people into seeing things in maybe a way they haven't thought about before. I think those in the end is a healthier way of looking at things. For some reason with Metal music, it seems that maybe fifteen to twenty percent of the people that buy the albums actually reads the lyrics. I suppose that's too bad, but there is a reason for that. Those who are reading the lyrics are the ones that want to be aware of what's going on, and that they are looking at things on a higher level than those who are just taking the music and hearing the songs, but not fully understanding the songs. Because for me, since I write the lyrics, I think the lyrics are just as important as the music, and I have lyrics that I haven't used and will never use because I am not happy with them. Just like a guitarplayer who write riffs which he won't use. Often the lyrics are completed before we even have the music written."

Do you try to avoid being influenced by society when you write your lyrics?

-"Some of my lyrics will of course be influenced by the society, because it will be a reaction to the society in which I live. It will be my attack upon it, or my answer to the question that seems to be there. But then

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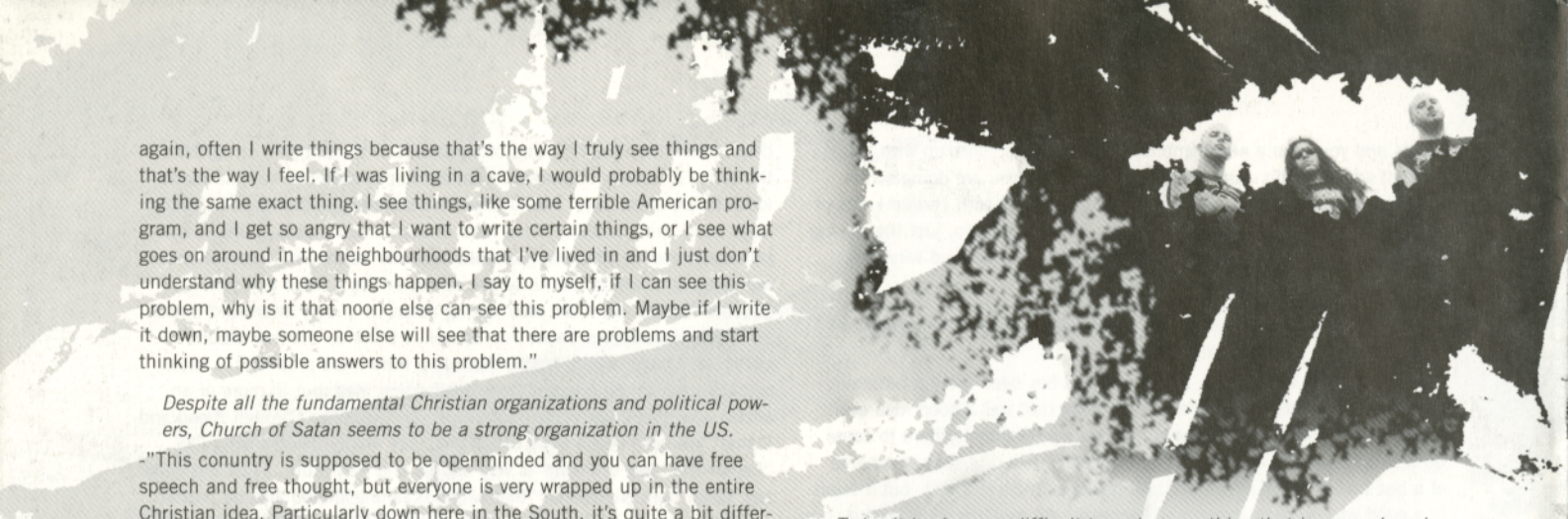

again, often I write things because that's the way I truly see things and that's the way I feel. If I was living in a cave, I would probably be thinking the same exact thing. I see things, like some terrible American program, and I get so angry that I want to write certain things, or I see what goes on around in the neighbourhoods that I've lived in and I just don't understand why these things happen. I say to myself, if I can see this problem, why is it that noone else can see this problem. Maybe if I write it down, maybe someone else will see that there are problems and start thinking of possible answers to this problem."

Despite all the fundamental Christian organizations and political powers, Church of Satan seems to be a strong organization in the US.

-"This conuntry is supposed to be openminded and you can have free speech and free thought, but everyone is very wrapped up in the entire Christian idea. Particularly down here in the South, it's quite a bit different here than it was even in Missouri, which is the mid-West and here everyone is Christian. Everyone has Christian bumper stickers on their cars. I think it is only natural to be such a strong reaction and therefore something like The Church of Satan, where people have just said "alright, this is it, we are completely fed up with the fact that you are not allowed to think in a different manner". If you think in a different manner you better keep it to yourself. That's how things have to be most of the time, you need to be a wolf in a sheep's clothing because suddenly you might not have a job, because they decided that they don't like you because you have a black clothing that has something Satanic on it."

Some years ago we could read a lot about the Christian's attack on abortion clinics, have things calmed down now?

-"It's always a problem. It's completely insane, it makes no sense. It's like dying for Allah or something, it's the same idea. The people here have some very strange beliefs when it comes to that sort of thing. It's like a very difficult issue here in the US, I don't know how they are going to solve it. Half of the people think that abortion is okay and the other half say it is not okay at all. But it's not usually a very rational reaction, it's like God say it is evil, therefore it is evil! But if you ask them what they would have done if their daughter had been raped, they haven't thought about it in that manner. They only look at it from a total reaction perspective, they don't understand that the World is much more confusing and not so easy to understand. When you apply that kind of logic to their argument, their argument usually fail, yet they don't see that. They continue with believing in what the bible says."

Another very American subject to discuss is the socalled Unabomber, who sent a number of letterbombs to various highly educated individuals for years, untill finally writing a long document which was published in two of the biggest newspapers in the US, since he would promise to stop sending more bombs. Something that basically could only happen in the US.

-"Yeah! It's just one mans way of reacting, whereas some people play in a Metal band, he had his own type of reacting. Some people go and shoot up a high school, and some people march in front of abortion clinics, and other people send bombs to government employees."

But his ideas and what he has written is very healthy.

-"Right, which is a bit ironic. That's the problem, in order to even become a serious issue he has to do something so extreme, that in the eyes of the general public they will only see that this man is a horrible person, because he did these things and therefore, what he has written means nothing."

Back to Angel Corpse again. They recorded their new album in Morissound, like they did with "Exterminate".

-"Thet know exactly what they are doing, they have obviously quite a bit of experience for many years, for us it is good. We were very, very prepared when we entered the studio and we only had one week to record and then several more days to mix, so it was difficult but we accomplished what we wanted to do. It was a little bit difficult to get the sound we wanted since we recorded the vocals and some of the guitarparts at a different studio because it was less expensive. Morrissound is very expensive, it's about one thousand dollars a day. We had some problems with matching the guitarsounds from the two studios but I think it turned out very good. Next time we would prefer to stay at one studio, therefore there would be more of a unity as far as the guitarsounds are concerned. In general, everything turned out great."

Today it is also very difficult to make something that is remembered for more than three weeks. There are so many bands around it is just crazy.

-"We have talked about that with our friends sometimes and a lot of it is because there are so many of these smaller record labels and that everyone can make CD's these days for so cheap that it's like everyone can come out with an album. Whereas maybe fifteen years ago where there were certain bands that were great never got signed, like Slaughter Lord from Australia or Poison from Germany. Excellent bands that never got signed, they just weren't good enough. Now those bands are so much better than most other bands that have albums today. For me, it must be insane for someone that is fourteen or fifteen years old who are getting into the music and they look at these lists of albums or they get to a store and there is a thousand albums for them to choose from. When I was younger, it was maybe fifteen or twenty, or even one hundred if you put in every single band from the second wave of German Thrash and American Thrash, and now it is completely the opposite, which is why I think touring is very important because that's another way for the really strong bands to get out there and to proove themselves. To say to the fans that we are a serious band and not just one man in a bedroom or three guys who have three other bands who just came together in the weekend and wrote this material. We are a serious band and this is what we are doing and we are here and we want you to understand what we are all about."

Yeah, and when we have all these boring bands, it is very easy to hear the magic from the really great bands.

-"Exactly, we have to make big sacrifices to do what we do. We are all a bit older and here in the US we don't have any kind of welfare system, so we all have to work and we have bills we have to pay and we have been living on our own since we were eighteen and nineteen years old. Life has been difficult you know and there is never a lot of money and things like that, so to do this means we really have to be serious about what we are doing. And therefore, if we are serious about what we are doing it should be the most serious music we can possible make."

Do you get free from work when you are touring?

-"Sometimes yes and other times your loose you job. My job, I told them I was going to Europe and they said it was okay. I work in like a warehouse at night so they can always find someone else and people are always quitting, but then again it is only those kind of jobs. It is never a serious type of job, for example it is never a job where you can make really good money from. When you leave for a tour you still have to pay rent and bills and everything else and when you get home you have to find a new job."

And right now, you are just basically preparing for the tour?

-"Yeah, we've been trying to write some new songs but it is pretty difficult. We spent so much time writing earlier this year preparing for the album that we don't have too many good ideas at this point. We have one show here before the tour with Immolation and another band from Tampa called Diabolic, that should be fucking great. And after that, we are off to Europe. It is always healthy to take some short break, for me I've been trying to work on some new lyrics and I have an idea or two, but it is always that way. I work very well for three or four months and come up with many ideas, and then I have three or four months where I come up with nothing. Where my head cleans out and I read some new things and look at the World again and I see some new things, and then the ideas come and I write them down again. It's in cycles, it's on and off and it works well for me."

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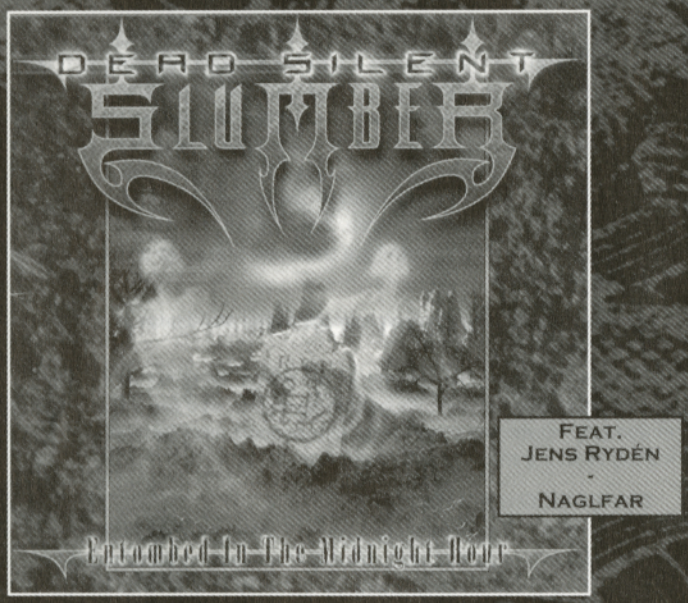

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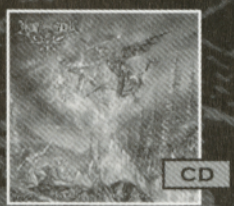

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CANNIBAL CORPSE

SOMETHING BRUTAL

BY: MELANHOL X

Fanatically brutal is a nice description to this truly raw Death Metal band, I would say! Having now released their seventh album, they really do not seem to slow down or give us any lovely music. It is simply extremely raw and brutal Death Metal, and we just cannot avoid digging them. Maybe not for their spiritual crusade, but that can't really be expected all the times either. If you are hungry for some violent and aggressive music, with a massive dose of brutality, not much will beat the shit out of Cannibal Corpse. The new album, which was released on the 11th of October, could not be overlooked. Therefore a little closeup on the band had to be executed, and as the drummer Paul Mazurkiewicz had just arrived at the German office of Metal Blade, we could just as well start from the beginning...

To tell you the truth, it's the first time I've been in Europe where I came to not have to play a show. So it is a little bit different and I like it, it is kind of no pressure in a way. Not that there's really pressure when we come to do the shows and the tours, but just the fact that we are here and we can kind of hang out I guess for the most part, and not really have to worry about playing. But it's a nice little city, I've been in Stuttgart before, and we are not really in Stuttgart here, but it's a nice little city, and a nice change of paste. The weather is a little bit cooler than in Florida now. It is nice to have some cooler weather and to be in Europe is always fun.

When you are touring, you only manage to see McDonalds and those kind of places?

-"Right, we are seeing the bus and we are seeing the venue we are going to and McDonalds, so yeah, it's good to be able to do a few things here in Germany, maybe see some things and eat some good German food, instead of eating all the crap that we normally do."

Do you have time to go on holidays?

-"Usually when I do I go back up North, to Buffalo where I am from and see my parents and all that stuff. Usually this is around Christmas time. I try to get up to Buffalo twice a year, and usually that ends up being my holiday, because I feel that when we are home, working and on tour, and when I have some time off I feel that what I want to do is go home and see my family."

Do you like living in Tampa, which has a rather different climate than Buffalo?

-"It's different! I mean, I guess I was so used to living up North with the four seasons, you get the leafes and the snow, and the people are different down there too. So it is different but I do like it and we do have a lot of friends and the fact that the weather is at least always warm, and you don't have to worry about digging your car out of the snow, and I get to do the things I enjoy to do. I'm an icehockey player, so I am playing a lot of icehockey down in Florida. We've been here about six years and to me, it is never going to be home I guess, but it is getting better as it goes. Like I said, my whole family is up in Buffalo and a lot of my friends that I grew up with, so to me that is always going to be home. But I am enjoying myself in Tampa, it's different, but it's nice. Florida is pretty much Summer all year long. In the Winter time when it is supposedly Winter, like in December and January and February where places like Norway and Buffalo, New York is really cold and snowy, down in

Florida it is usually warm. It can get a little cold, but usually nothing major, it will never get down past zero degrees, and if it does or stay around that, it won't for a very long time. The best weather is still to come in Florida, because the Summers are very brutally humid, so you find yourself living indoors in the airconditioned areas doing things. It is too draining just to do anything."

Were you brought up Snowskiing?

-"I've only done it twice in my life, being an iceskater and being able to play hockey and skate, growing up I was always told that if you could iceskate you can pretty much get skiing pretty good. So I went skiing for the first time and it was probably a good thirteen years ago, but it took me two hours just to be able to stand on the skiis, and then by the end of the night I was zooming down the hills, and I thought I was a major skier, and the next time I went, I think it was the following week, I was doing really great and I think I was a little over-confident in my skiing ability. So what happen, my last run I ended up hitting a pach of ice or something and I went crashing and skies were flying, and I ended up jamming my thumb really good. I didn't break it or anything, but I jammed it and I thought that was it, I gotta stop. I will seriously kill myself or hurt myself very bad if I continue to ski (laughter). Like I said, I was doing good, but I didn't know what I was doing, you know. I kind of haven't skiied since, pretty much for the fear that I might be ending up breaking my leg or something."

Is the area of Tampa also interesting when it comes to music?

-"It is definitely interesting, and I think it is a decent city in size, so there is always something going on. There are always shows coming through for the most part. For the Death Metal, even though there are a few local bands still around, some of the smaller bands that kind of keep the scene rolling. Of course the bands that live there, like ourselves, Deicide, Morbid Angel and Obituary, none of us play out that often at all, so you are kind of relying on the smaller bands to keep the scene alive for the most part. Like Diabolic, they just released a CD and we still have Monstrosity living in Tampa and a couple of bands from Orlando, which is only an hour away that are still kicking. The scene is still kicking, and it is of course not as good as it once was, but it seems like everything is making a turn around and it is getting a little bit more popular, so hopefully it will stick around."

Do you socialize with the other bands in Tampa?

-"Yeah, but not as much I guess. It seems like we are always doing our own thing a lot, but yeah, I'm good friends with Tony from Angel Corpse and we still see a lot of the guys in Monstrosity and we'll see Glen Benton every now and then, and I haven't talked to Steve in a while, we were really good friends, so now like you mention it, I have to give him a call. We are pretty much all friends for the most part, but then a lot of us do seem to stay separate. Maybe we are in a little different areas of the city to where our paths don't cross very often. But for the most part, everybody knows everybody and everyone gets along."

There is a lot of very successful Death Metal bands coming from Tampa!

-"Yes there is a lot, and I guess that's why it was deemed the Death Metal capitol of the World, because of all the bands coming from Tampa. You have Morrissound and everything, and when you look at it, the biggest Death Metal bands in the World are living in Tampa. It is kind of weird you know, but I guess that's why it was deemed the Death Metal capitol."

Are most bands coming from Tampa, or are they moving there?

-"Of course there are a few that move, like ourselves. We moved there, Angel Corpse are now living in Tampa and technically they moved there. You got Diabolic which kind of all came together in Tampa. It was a bunch of guys that all moved to Tampa and Diabolic was formed in Tampa I believe, and I know the bands that have been here for a while and have basically been living here. Obituary are from Tampa, Morbid Angel have been in Tampa forever, Deicide have been there for a long time, Monstrosity have been living in Tampa forever. A good amount are from Tampa, and a couple, like ourselves and Angel Corpse moved to Tampa."

Does the town attract Death Metal tourists?

-"It does! It seems like there is not as many as there used to be, but when we were recording a lot at Morissound, there was always somebody showing up just to go visit Morissound, regardless of nobody was even recording. It's like, here is the famous Morissound, maybe they meet Scott Burns or something. But there was actually the times when we would be recording and somebody would just show up out of the blue and they would be on vacation from wherever, just to hand out and go to Ace's Records and go to Morissound and maybe meet the bands. It has happened that way too, I'm not sure if it is as big as it once was on that, so I am sure there is still people showing up."

You've been playing drums for some years now, how did your career as a drummer really take shape?

-"Well, I guess it mainly started from my family. I kind of grew up in a drumming family. My one immediate uncle, he is married to my fathers sister, he was a drummer, of course completely different from what we are playing now. He's a Polka drummer, he was in a Polka band. My whole family being a hundred percent Polish background, and I've always seen him playing, and he played a lot for us personally and he would get a band over when there was a birthday and they would play, which was always fun. We were of course very young at that point, and I wasn't thinking that music was a career or anything at that point. I got into it more though, my immediate cousin is a few years older than me and I was hanging out with him in these years where I was starting to get molded into the music a little more. He was the one getting me into a lot of these bands, like Kiss, Rush and Van Halen and stuff like that. And if it wasn't for him, I might not have gotten a lot of exposure for some of these bands. What happened was that he became a drummer, he bought a drumset and was taking lessons, and when I was going over to his house with that drumset set up in his room, and maybe I hit them a little bit and mess around. Before I knew it, I was sitting behind the drumset and could hold a beat. I could at least do that, and when anybody would tell me how to do it I felt a slight sense of natural rhythm maybe, you know. Some people can get behind a drumset and not be able to play a basic four-four beat, you know. So I was able to do that, and that was exciting. I think that's how I really started out, that I was around it like that. And then of course being into the music and maybe want to play it more, and eventually evolving to the point where now it's my life. Now I'm a teenager and I'm living the Metal life, I got the posters and lived for the music. Everything was revolving around music with the clothes you wear, the people you hang out with, the things you do is revolving around music. It was a natural progression to start a band. We were all into the music, I like I said, I had that notion in my head where I wanted to play drums. I had the little push from my cousin and my uncle and stuff, and that was it. I bought my first drumset when I was about fifteen years old, and just started banging away. We started all like learning instruments, just to form a band and play in our crappy covertunes where we were just trying to learn our instruments. And that was the start of it really, and then it just blew up from there, and we started practising more and all got into it and before you knew it, Cannibal Corpse was being formed and here wer are!"

Have you ever used any Polka beats in Cannibal Corpse?

-"No, but you know what, I think I have a natural timing in three, for some reason. A lot of the timing obviously is in four, but for some reason it is just my style of playing. I play a lot of...if you notice the way I play, you hear the threes over the fours on a lot of the beats. I play with that pattern, and I don't even understand why I did it. It was just natural to me. And in a way, if you listen to a lot of Polka music, it is a lot of threes like that. I don't know if it is some weird natural Polish thing in me, I guess. I've never sat down and like learnt a Polka...but I think it is similar in some aspects."

Have you ever wanted to play a different instrument that drums?

-"I actually started out playing guitar. I think it was when I was in seventh grade, maybe I was twelve or thirteen years old. I started playing acoustic guitar and took guitar lessons. At that age you want to get on the electric guitar and make some noise, you don't want to be playing on an acoustic guitar, you know. I kind of lost interest in it. I took lessons for about six months, and I was pretty decent. I look back at it now, and I am surprised I would play that music. I couldn't even come close to doing that today. I did play guitar for a little bit and like I said, I guess I kind of fell out of that, and I was at that age were I still wasn't going to be serious about it. And then the drums came along, and I always did play the guitar after that. I had an electric guitar and I actually wrote a few riffs for the band previous to Cannibal Corpse that I was in, Tyrant Sin, and I did actually write some riffs in Cannibal Corpse too. I think my last riffing was on "Tomb of the Mutilated". After that I kind of went downhill, I never wrote anything anymore on guitar and I actually don't

even have a guitar anymore. So if anything, it would have been guitar. I really like to play guitar, so drums and guitar to me are great instruments."

Do you feel you develope as a drummer in Cannibal Corpse?

-"I feel that I've really gotten better at my playing at what I do best. Just playing the speed and the beats that I play. I am happy for what I'm doing for this band, and I feel that I've gotten better over the years and my confidence has grown and my stamina has grown, and the ability to pull it off a little bit easier than of course in the past where you are struggling working with the stamina, and getting to the point where you can play some songs live. Now we'll play eighteen songs at our practice facility, and they go a lot smoother than of course remembering how it was when we used to play five or six years ago, to where we would be struggling to get through eighteen songs. I think my drumming is getting more tight and better, and we are all improving. But I am not very technical and I don't think I am an amazing Gene Hogland type of drummer, I am just doing my own kind of thing and trying to be happy at what I do."

Do you also feel you get the attention you deserve, since the drummers are often in the background?

-"I feel I get the attention I deserve, because I am by no means trying to be some amazing drummer to show off, not that anybody does that, I am just doing what I do, and I don't mind my role being in the background and just filling in the drums where they need to be. I feel I get the credits for the most part."

What did really happen in the Cannibal Corpse camp between "Gallery of Suicide" and up till your new album "Bloodthirst"?

-"Not too much, other than the touring and basically when that was done it was time to start writing for the new album. We first talked with the recordlabel and we worked on a schedule and it worked out to where we wanted to get the album out the soonest possible, of course without rushing it. We basically started writing in January, and we worked up untill we went into the studio at the end of June. That was it, we did the recording and we did the show in Wacken, and other than that we've just been kind of hanging loose, practising and getting ready to go on the road here. It's hard work. We got to keep it up and keep on playing all the time to keep up the stamina and everything. It is probably not getting any easier in that respect, we are all getting a little older and we have the energy of course, but now it's like a different energy. It's not this twenty year old energy we had when we started out. It's a much more matured energy, and we do have to work at it a little bit harder, because you start to deteriorate (laughter), your body starts going and you get older. The older you get, you have to work at the physical aspect of things."

No plans to quit yet, I hope?

-"No, no! We just take it day by day. We don't really look too far in the future because who knows? The band could go on another ten years, it could end tomorrow, who knows really!? But we are not planning to end tomorrow, of course, we are taking it tour by tour and just see what happens from then on. We are still happy playing the stuff and we are getting along and we feel this is the best lineup we've had, and there is no tension amongst members. We feel we have a much more relaxed atmosphere, it makes everything a lot more fun, it makes touring more fun and just going to practice much more enjoyable. I can definitely say there were times, with all the problems we had with the members prior to what we have now, that it wasn't fun at times. It came to the point where you asked yourself why you needed this and why you should put yourself through all this stress and all this bullshit. It shouldn't be that way, and now it's fun again. We are really having fun, so there is no end in sight yet!"

You wrote six out of the eleven lyrics to "Bloodthirst". What do they really deal with?

-"Usually, all of our songtitles always represent what the songs are about, so you can read the songtitles and probably figure out what most of the songs are about. We don't stray away from the meaning of the songtitle. "Dead Human Collection" I wrote is about a point of view of a person waiting to die because he is going to join this dead human collection. I don't know why I kind of went off with this story of an assembly of psychotic people kind of living in some establishment and them collecting dead people. I don't know why I had this idea like that. Mostly it's from the songtitle, we thought the songtitle was good, and the story got a stem from the songtitle. I wrote it about a person that actually wants to die into the dead human collection. The song "The Spine Splitter" is pretty self-explanatory. We kind of deemed the creature on the album cover as the spine splitter because of the human being on the bones and the spine in his hand and everything. So it was just about, basically a guycreature going out and killing some people with an axe and splitting them down the spine, and crushing their bones and stuff."

Are you sometimes surprised by your mind's morbidity?

-"Yes, I definitely am! I don't think of these thoughts every day, I don't live my life like this, so I kind of find myself in a way after I am done writing a song and will sit back and go "where did that come from? What happened? This is not me!!" I think the people who know me personally, as they read the lyrics they will think like "how?", you know! I am not like this type of a person, it's not like I sit back like that every day, being mad and angry and feeling all evil. I am the complete opposite, so it is kind of weird. The music just drives it out of me, and the fact that we've been doing it for so many years and it was a big influence on us to start a band like this. The whole Horror and Gore thing, I just delve into my imagination and I pull out the sick thoughts and try to come up with a distressing story that I can work out myself."

Do you listen to the song before you write the lyrics?

-"Oh yeah! Definitely! That's where a lot of the ideas mostly stem from. I'll write the lyrics to the music, and I'll sit there and listen to the song and try to come up with the arrangements and I'll write the lyrics from there."

Do you look upon your lyrics as perhaps therapy for your mind?

-"I don't know what it is actually! I just sit down and write these stories I guess when I have to. I don't think of these thoughts in my life, but these are the things the band is about, and it goes down with the music and I delve into my own imagination, and that's what I come up with. It is only in those times, like when the lyrics are done and the album is done, I don't have to think too much about any of these subjects that I wrote about other than just maybe when you read the lyrics along with the songs or something."

Again your cover is being censored, which has become a tradition for the band. Is this boring?

-"It sucks that we have to do it. We like to have just the one cover of course, but we try to make two covers that are pretty cool. We want the censored version to be a good piece of art and still effective and still kind of brutal in its own way, yet not being a typical Cannibal Corpse cover. It is much better than packaging the censored version with just a plain cover or something like that. It sucks to have to do it but what can we do!?"

The album was produced by Colin Richardson. Why did you choose to have him produce the album for you?

-"We were definitely interested in maybe trying to improve the sound in whatever way we could and we were definitely into a lot of productions that Colin had done. All of the stuff we know he has done sounds great. We just figured that maybe it was time for a change, and we could try Colin and if he wants to work with us we could get an intense sounding CD, which I think is what we have achieved. It was definitely great working with him and we are very glad that he did the record."

Was that the reason why you had to move over to Texas to record the album?

-"We know he had a problem once with Morissound, I think his first experience ever coming to the States, he had a bad time doing the

first Massacre record or something. You have to ask him about it, I think it kind of tainted his whole vision of Morissound, and almost the States for that matter. We heard good things about this Village Productions, and he had heard many things about it, and I guess we were all kind of itching to do something different. It was the first time for all of us to be there. Metal Blade have had a few bands recording there, Pat had recorded there with Nevermore when he was in the band and we just wanted to do it. And it really worked out to our advantage and everything worked out good with the studio and Colin."

Do you think you will record in Morissound again?

-"It's possible! It's hard to say I guess, at this point! We really like that new studio and it gave us a little bit of a change of paste, and it was a good little bit of a slight vacation working around of course the hard work we put into he recording. Yeah, it's hard to say but I can possibly see us working at Morissound again. I guess we would never have thought we would have done anything outside of Morissound, and here we are you know."

You seem to be a very down to earth band, but have you ever thought about taking some brutal bandphotos which would correspond with the music you play?

-"We take a few here and there, we don't get too crazy. I mean, if anything we are just kind of doing the old, we like to call it Slayer photos, where they grab eachothers hair and just grimase at the camera with the hand in front and stuff like that. Other than that, I don't think we would ever get into any of the theatrics or dressed up as zombies or something like that. I don't think it is really us at all. Of course the band has that image, I think we want to keep it almost as a separate thing. When you listen to the albums, you are emerged into this World of Cannibal Corpse with the visuals and the lyrics. When we want to play live, we just feel that we want to rely on the music, and we don't want to have to rely on theatrics or anything of that nature. We just want the music to stand on it's own. I think that's how we will probably always look at it, and I don't see us doing it much different."

But do you see the music as being you as well? You talked about the lyrics not being you at all!

-"Well, I mean, it's definitely us but it is not in the way we live, I guess. I look at it as what I do but it is not really my complete life. I have other aspects about me and us that makes us who we are, but we definitely enjoy doing it, and that's why we started doing it you know. We were really into playing brutal Death Metal and then writing about these types of subjects went hand in hand to us. Almost can't explain why, but it did. If you are into heavy music and Thrash Metal and Heavy Metal these subjects were obviously of a more darker nature, so it just evolved and here we are many years later, and we still are into it, and we just have to do it in different ways now lyrically, and try to mix it up a little bit. Like I said, I don't think it is our lifes living like this or anything, it mostly just stems from us loving this style of music really."

Is it difficult not repeating yourselves?

-"Not too much, but you always have that sort of in the back of your mind. We always come up with new fresh stuff for the most part, and we try not to repeat ourselves. A lot of stuff might end up...how much really different can you get when you are writing about Horror and the Gore and when we are playing within the confinements of being a brutal Death Metal band? There might be some overlapping stuff here and there, but for the most part we are trying to do something different every time and I think we succeed because if you listen to every record and you listen to the lyrics and read the lyrics or whatever, every album is different, but yet it is Cannibal Corpse. So seven albums we have done so far, so hopefully we can keep it going."

You said you don't really plan things for the far future, but what do you see could happen for the band the next year?

-"Just touring for the most part, and obviously a lot of touring will be done in 2000. We will just be touring most of the year and that basically about it for now. You can't really look too much further than that."

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Dark Funeral

BY: TEX SILVER

Something is happening in the Dark Funeral area again, infernalistic Black Metal brewery. Up in the very nearby horizon is the EP "Teach Children to Worship Satan", which apart from the now very standard covertracks, four in total, also will include a new song from the dark masters. And that is just what we are waiting for. Since the brilliant high-speed album "Vobiscum Satanas", Dark Funeral have been busy touring and greatly working on some new material. The first of that is the new song on this EP, but we start with a conversation that began regarding live-shows in Moscow and Uppsala. Lord Ahriman explains...

-"We had to cancel the gig in Moscow because our drummer Gahnfaust partly thought it was too much disturbance in the area right now, which is understandable in a way, since there is war down there and a lot of bombs going off, but it's like that all over the World. I had no problems going there, but after several discussions we reached the decision that he didn't really have any future in Dark Funeral. I am not entirely sure, but he thought we toured a bit too much, and that it was too tiring for him. We discussed this and the two of us came to the conclusion that the best would be if he left the band. There were no disputes or anything, we are still friends. The gig in Uppsala went okay, which was the last gig for Gahnfaust. In regard to the playing it went okay, but the attendance wasn't the greatest. I had hoped that it would have been a bit different, since several years ago all the people from Stockholm travelled to Uppsala when there were gigs taking place there. I used to go there, and I've seen many concerts there, but the scene has changed and people aren't as keen on travelling as they used to be perhaps. But I have heard from other bands that have played in Uppsala that they have experienced it likewise. Even if they pull a lot more people at places that are more popular for gigs, they have had a lot less people showing up at their gig in Uppsala, which explain why we also had a pretty bad turnup."

But what is the situation regarding a new drummer?

-"We are currently trying out new drummers now, and I will actually rehearse with a new drummer today. I have already rehearsed with him a couple of times, but I gave him some things he needed to improve, so we are trying again today. It is difficult to say at this moment whether he will become our new drummer, but regarding his personality he is very positive and really looks forward when it comes to aiming for a band and rehearsing, and I have met him a couple of times apart from the rehearsing to try to get to know him personally, and we get along very good. He seems to have the right attitude, but we have said that we will check out a few more drummers, but he is in a very good position at this moment."

What are the most important criterias for a new drummer in the band?

-"Partly, it is good if the drummer have a little experience from playing in a band, have studio experience and very good if he has got experience from touring. This is especially important since this is the reason why we have parted ways with our two latest drummers in the band. It has worked out good when it comes to the playing with the drummers, but it has to work in so many different aspects as well. Now we have to find a drummer that really doesn't have anything that limits him from playing live, and that he must be available whenever we go out touring or playing live. The person's attitude is also very important. He must have a good attitude, but it's difficult to say what is the right attitude. Both me and Caligula feel whether the person is at the same level as us, if we say it like that."

Is it important that this new drummer isn't involved with other bands?

-"No, it's not such a big obstacle as long as it doesn't interfere with Dark Funeral. The drummer we are checking out now is playing in another band, and if there will be a problem for Dark Funeral regarding that, then he won't have a future in the band."

There's been a lot of lineup changes in the band!

-"Yeah, dammit! I suppose we haven't been as critical as we should have been when taking in new members we have tried out. Now after all of this, the members we have changed lately, in the beginning when they have started out they have enjoyed going out on a tour once or twice, which they have found interesting. But playing in a band doesn't only result in cool things, there are a lot of boring things you have to do as well. So when they reach a point, they don't show up for a rehearsing and loose the interest in a way. Both me and Caligula are really hard on this point. When we see this happen we try to talk with the person and ask, but if we feel the case is hopeless, then we just ask them to find something else to do.We cannot have a member that limit the band, so now in the future we will be very strict when it comes to new members. We have also decided not to let a new musician be a steady member of the band untill he's been playing with us for a good while, and proove that he really deserve to become a proper member of the band. This means that the person will probably work more, since if he doesn't spend the necessary amount of time which is needed for the band, then he is out immediately. This to prevent both us and him having to go through these lineup changes too often."

What have the band spent time with since "Vobiscum Satanas" was released?

-"We have toured a good deal. We've been to the USA, Mexico, Europe, we've played in Belarus and Latvia, and we have done some single gigs here and there. We have recorded the covertracks which will be on the EP during one visit to Abyss, and we returned to this studio a couple of months ago to record one new track which will also be on the EP. We have been working on this new song and also working on other material as well. The development have stagnated since we don't have a drummer, but I am still working on new material and I have a good amount of stuff which I will try out with a drummer when time allows it. And then we have a full-lenght album which we partly have been working on as well."

We all know the situation that occured during Dark Funeral's last visit to the US, but how did it go this time around?

-"It didn't go that well this time either! We had a hell of a lot of technical difficulties, so two of our gigs went to hell. So we only had one successful gig. My amplifier, which I had borrowed, died (laughs) during the first gig. This made me of course extreme pissed off, and they tried to make it work again which they at first succeeded with, so I continued to play for a while, and then the amplifier died for good. I got so damned pissed off I went off the stage and drank. I told the others to play as much as they were possible of doing under these circumstances, and I went drinking. It was depression drinking...nah, I was so damned angry. Another gig we had, everything that could go wrong went wrong from my side. I had a total curse on me. The last gig we did in San Francisco went the way it should. We also got through the demands we had, that noone would touch our guitar amplifiers. The opening bands should have their own equipment, so we had our own setups on the amplifiers and everything were great. This resulted in no problems for us. This is something I have thought of for the future, noone touches my equipment at all. It's not about being any bigshot or anything, it's just about being able to do a good gig, and be totally sure that we are able to do it in a good way. You learn from your mistakes you could say!"

Was the attendance at these gigs good?

-"Two of the gigs were sold out. At one of the gigs we had eight hundred people showing up. The first gig was a small place which was pretty close to Hollywood, and Hollywood was the second place we played. Usually there weren't that many people showing up at this place, so they were trying to get this place up and going for gigs. It was a very good place, an old theatre but no people are going there. I believe we had about 150 people showing up for that gig, and then we had eight hundred in Hollywood and in San Francisco it was sold out, but I don't have a clue about how many people that were present."

You played at this place called Whiskey a Go Go. I have heard that this is a really nice place for bands to play?

-"I can say that the people working there and the boss there sucks. I will fucking beat them to death one day. Fucking idiots, I have never experienced anything like that. The worst kind of people I have met in my whole life! They treat the bands like shit. We came there as a headlining band, we wanted to set up the drumset on stage as we wanted it to be, but we couldn't do that! There was a damned soundtechnician there who should set up the drums on stage. All drummers have an individual way of setting up his drumset, no way, the soundtechnician would have it his way, the way he used to have it. I just thought what the hell they were doing. We are making the people come to this place, they will earn a lot of money on selling beer and all that stuff. They did a big affair out of us and we had no rights at all. When we came there, we got a sheet with rules, and it was these kind of silly rules. There were certain areas at this place we weren't allowed to be on, and there were no marked places at all. It was just in the middle of all the floors. They had these kind of secret lines for themselves, where you weren't allowed to be at. This was both for the audience and the band. If someone in the audience stood at those areas then the guards would show up and beat them down. It was completely absurd. I will never place my foot on this place ever again, and if I do, I will kill each and everyone that work there."

Do you think it is interesting to play in the USA?

-"No, I mean...the reason why we want to do something for real in the US is that we have never been able to do that. We get a lot of letters and interest from promoters in the US who want us to come over and play. Of course we want to do something really good there, but we have said now that we have very strict demands if we are coming over there one more time. Metal Blade also know that, so before they even think about bringing us over once more, they have to make sure our demands are fulfilled. We don't even have that big kind of demands, it is mostly standard demands. But it works a bit different in the US than it does in Europe."

You have also participated on a Slayer tribute album with the song "Dead Skin Mask". How come you choose this track?

-"Very good song plus that it was one of the few Slayer songs we felt we could do good. We could perhaps do some of their other songs in a good way as well, but we felt that just this song was something we could do very well in a good Dark Funeral version. It is completely meaningsless

when a lot of bands just take their favourite track, while in reality they really can't play nor add something to it. If you at all should record a covertrack it would be good to choose a track you would be capable of playing, and play it in a good way."

There's also been some talk about a live album from Dark Funeral!

-"Yeah, it will come, but there's been some problems with this as well. We'll see, we have one recording we will check out to see if there is some material we can use. The thoughts are still there and we are working on it. If the recording we have now is good, then we will try to release this live album as soon as we can, but we will go up to Abyss and hear how it is. We hope we can use this material that we have on tape, but we'll see."

But whatever this tape contains, the next release from Dark Funeral will be an EP titled "Teach Children to Worship Satan". Ahriman explains...

-"The background for this title is more or less provocative, but also if we think about the bands we have done covers of, and even Dark Funeral have always stood strong against the pressure from the medias and government claiming we are one of the reasons for the immoral society which all kids are growing up in. We thought why not make a release with a title that is extremely defined, and tell all these idiots that we are here to teach your children to worship Satan. The title is there to annoy people actually."

Have you received any kind of reactions towards this title yet?

-"No, not yet. But it will for sure come. We had a lot of problems with "Vobiscum Satanas" , the printing company didn't even want to print the cover, so we have been through this earlier and we will be able to go through this once more. We find this to be very entertaining for us personally."

What coversongs will be on your EP?

-"Slayer "Dead Skin Mask", King Diamond "The Trial, Sodom "Remember the Fallen" and Mayhem "Pagan Fears". All the covertracks will be on tribute albums as well. At first they were intended only to be featured on these tribute albums, but our record label thought it had turned out extremely good, and they didn't want to give away the rights in full for these songs to various labels, so they suggested that we would release the material as an EP. We thought why not, and we wanted to add something more, so we worked out a new song. We are also putting together a live video for the new song which will be available on the CD-edition of the EP. It will be a little special release in waiting for the new album which I am sure our fans and others will appreciate. The new song will be in the total Dark Funeral spirit, and the response from those who have heard it so far has been extremely positive. More or less all of them have said it belongs among our three best tracks. I personally think it is a very good track, but it is a new song so it is always being what is closest to the soul, so to speak. It is difficult to be objective about it, but it includes some more calm parts as well, but they are calm in the Dark Funeral way."

Apart from hopefully finding a new suitable drummer, what will the band be up to for the nearest future?

-"To work on a new full-lenght album, that's the first point on the agenda. As soon as we have found a new drummer we have a lot of gigs planned, in South America and eventually play in Moscow as well. We have a lot of interesting offers. As soon as we get the drummer involved in the band we will start playing some new songs. There won't be a new tour before the new album, but several gigs here and there. We will perhaps go to Venezuela and play and if we go there we might as well play a couple of gigs in South America, maybe some kind of mini-tour or something."

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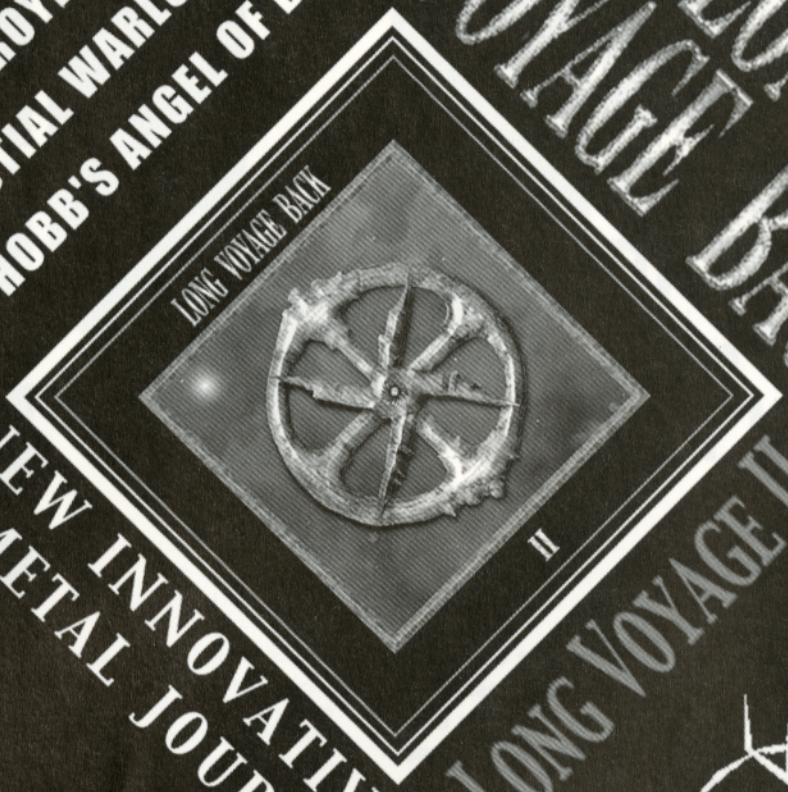

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MALEVOLENCE

MARTYRS FROM THE SOUTH

BY: PATRONIZER

The second album from Portugal's Malevolence was released a little while back in time. Since their debut release "Dominium", a lot of things have happened with this band both in the musical aspect and in the outer arena with new members and a new label backing them up. Due to the release of "Martyrialized" which was reviewed in our last issue, we decided to get in touch with Karlos Kariano and check out the present state of his band.

Your debut album "Dominium" was released some years ago. What have Malevolence basically been up to these years?

– To be honest with you, we have been loosing almost all our faith upon all the human forms that are directly related to labels in one way or another. Nowadays everyone tends to look more into the material and commercial aspects of musical art than caring for the original essence of extreme music. So this leads me to say that since the release of "Dominium" that we have been striking to make the deal agreement recission with our previous label, as we have never been really satisfied with the work they were doing for us, both on promotion and distribution. We actually made that recission with them during the middle of 1997 and we started immediately to search for another label that could afford to give us better career conditions. We had also to deal with some line-up transformation during 1998, while we were composing the new material for our 2nd album. This pretty leads us to the very beginning of 1999 when we have accomplished the recording of "Martyrialized" upon Sweden at the Fredman Studios.

Was it more difficult to record your first album than the second one?

– Of course we still think like that as the recording sessions for "Martyrialized" were way more relaxing and even faster in all levels than when we made the recording ones for the debut full length album "Dominium". We were also very unskilled at that time in terms of studios and pre production procedures, so I guess the "Dominium" recording sessions were more than necessary in all those levels, to keep this new recording faster and even more profitable in the end of the day. In conclusions there's not a point of comparison in between the both of them in my point of view.

With your new release "Martyrialized", you travelled all the way to Sweden and Studio Fredman.

– We have always loved that typical Swedish raw guitar distortion and the powerful sound from albums like "Slaughter of the Soul" from the now defunct At the Gates. We concluded that we were also more than able to travel there to try even to surpass the work from those metal bastards, and that's pretty what we decided to make in the end of the day to be honest. That "Slaughter of the Soul" thing is so fucking aggressive that he managed to catch such a great impact upon the entire band. We had at least for one single time to share the very same studio to capture all that aggressive smell that tastes so good, all over the most typical metal caterpillar albums assassinating men in general. I mean, we do have good studios here in Portugal as well, but we do not have the most precious element. For this album we just needed a professional metal guru that would know exactly how to move the buttons to obtain all the ideas and musical visions that we had in mind. We needed that crystalline quality and powerful sound from the Fredman Studios into our audio bastardisation in such a level that we ended in choosing that one as the perfect room to record all our annihilating production. We were not only looking for a satisfying result this time, as in "Dominium" we also thought like that and now there's many elements that we would like to have changed in the initial recording. This time, we were just looking for the highest and final perfect result in order to live with the album upon the future without wanting to change anything. Since the album was released we still feel the same equal level of passion for all the songs gathered there, so definitely we made the right choice this time and we are very proud of this recording in all levels.

You combine melody, emotions and a dark atmosphere in your Metal. Why are melodies and emotions so important to incorporate into your music?

– On "Martyrialized" we have expanded a conceptual view about the present state of decline over humanity. The album becomes the perfect vehicle for us to amplify and bring about that twisted visionary accomplishment, because we made on it the supreme reunion of all the biggest aspects that we consider of the highest martyrdom over our existence on Earth. We are just materialising on the album all the entities who have been previously marked and restricted by laws of injustice, stealth customs and other several punishments of a society extremely dangerous and often cruel, for their own kind fellow creatures. "Martyrialized" also shows people in general that all those entities that have suffered these treatments will make an inevitable collision course with all the aspects of martyrdom. Throughout the use of their own individual reflection, they will start to renounce over and over the same codes and models settled by the entire segregating community in general. So in conclusion, you have a fine phraso upon the album that sums the entire concept when I say ironically that men teaches men to kill their brother men. Just watch and listen the statement: "I send my brothers to teach the brother men, I

teach my brothers to kill the brother men…" on the song "A Shinning Onslaught of Tyranny".

Could you please tell the story around your albumcover.

– The cover for thy new album reflects a visionary element that in fact does possess some mysterious and supernatural atmospheres. Our idea of malevolence, aversion, insubordination and human decline are just exposed here. The album cover does reflect our constant struggling for an inevitable collision course with all the persevering performances of all the researchers of progressive and supreme apocalyptic art. You have the cross burning, that symbolises our own aversion and insubordination towards the codes and models settled by the entire segregating community in general, you have the strange figure of a disfigured face focusing a supreme entity watching the perfect time to renew existence taking the shining onslaught as his new name and in the end you also got that inflaming yellow abuse that ignites the ashes of morality to taste the first signs of deconstruction. I shall say that the eerie atmosphere on the cover symbolises in conclusion the perfect reflection of knowledge swallowing the extreme light waves of thy actual dogmas and decline that we have to face over humanity in general. All the martyrdom aspects are forced to burn in this very same altar image to materialise a new form of thoughtful mind, based upon the strong inner confidence and individualisation from thy ashes of that cleansing ritual.

What do you feel is the musical trademark of Malevolence?

– The extreme and diverse multidimensional element of our musical approach, plus all the diabolical passages that we use in perfect gathering with our machiavellian litterature, to break all the rules of the morality. We are playing a style of metal that we are always enraptured to define as the latest soundtrack of sonic metal destruction. We often call this to our musical approach because it's just impossible to define what we are playing with only one specific style or two. By that we consider our sound as a very multidimensional element that you have to listen to several times in order to deeply understand all the lines in between. Our major aim with our musical trademark is also to achieve the perfect symbiosis between our Machiavellian litterature with the dark music we create, in order to create a very burning image unto the mind of the most attentive listener.

What would you say the lyrics on your album deal with?

– The lyrical themes of "Martyrialized" are very diversified in all their own extent. It depends from the track you are trying to analyse in the end of the day. I always make my lyrics in a very intelligent and metaphorical way, as this is really what gives me the final pleasure to make them. My themes have always many different interpretations as well, and I would love to keep that obscure element with perseverance upon them without having to explain them in a very detailed way. But as you asked for it, let's just say that a song like "Hunters of the Red Moon" deals directly with the despotism of the priests, the lowliness, the short views, the insipidity of the dogmas and all the mysterious data previously materialised upon this vile existence. I have just made a fine reflection upon the ancient Christian persecution procedures to establish a unique picture of inner desolation and individual exploitation of the human condition that's also available in our actual existence, even if sometimes it's better dissimulated from our eyes, in almost all the said Christian movements.

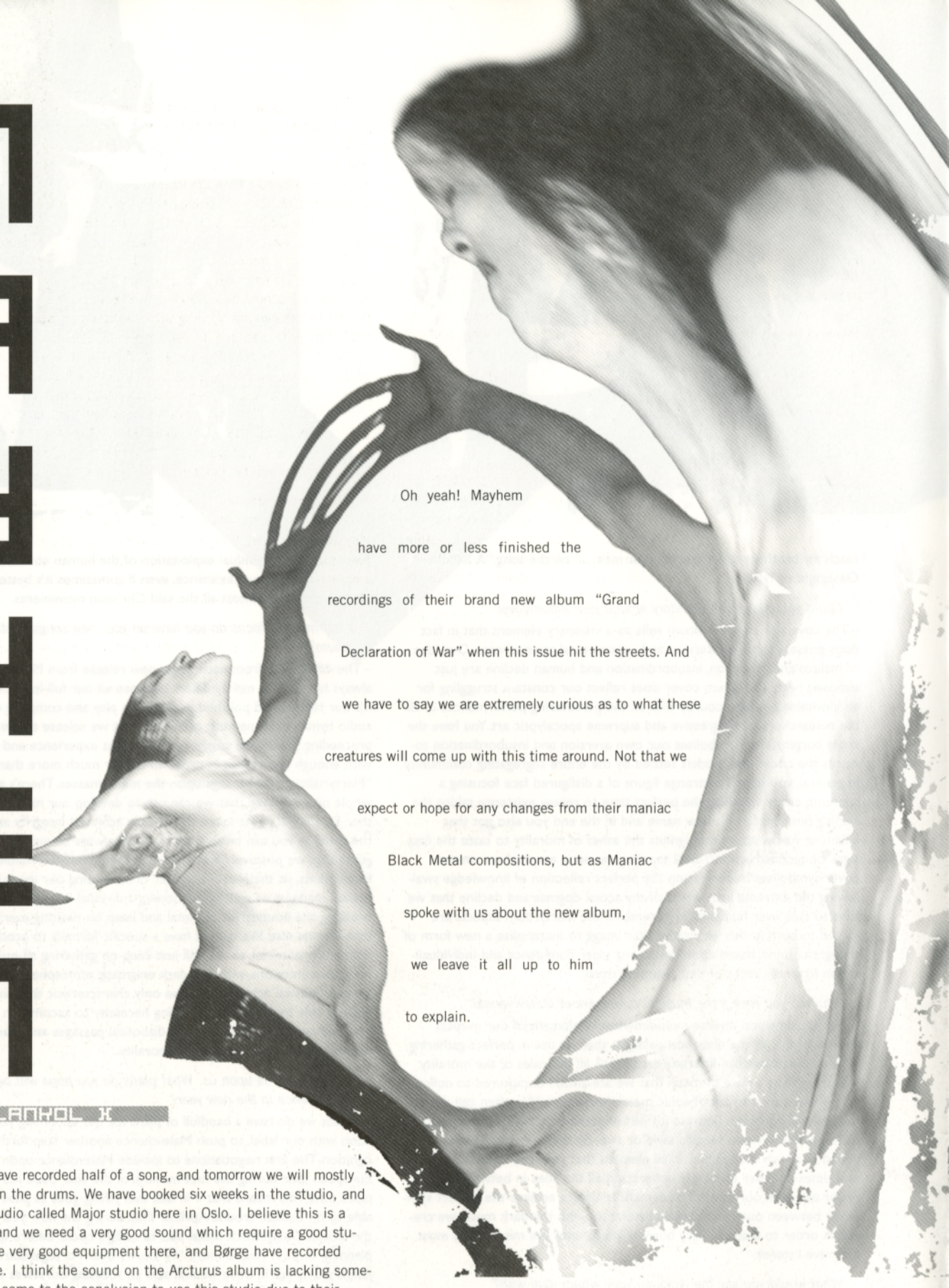
What musical focus do you have on your new songs for the next album?

– The differences from each single new release from Malevolence are always huge. What mainly differs between all our full-length achievements, it's our refined and polished potential to play and compose even greater audio hymns to remember each time that we release a new work. All the preceeding years have taught us the highest experience and granted us with enough knowledge in order to deliver much more than a simply "Martyrialized" part II saga upon the metal masses. There's always a whole new universe that we can use to develop our music one step further. So we will never loose the already achieved integrity and identity of the band, as you can be sure that we will always be pissed off individuals. I guess that we positively know extremely well how to handle our own instruments, so that's only a matter of how using our inner force, our mental madness as well as our strong individual imaginations to keep on breaking the boundaries of metal and keep on twisting everything louder than anyone else. We do not have a specific formula to produce our multidimensional metal, so we will just keep on gathering all our extreme voracious emotions with our dark enigmatic atmospheres upon each single new musical achievement. The only characteristic that we will keep on walking side by side, is the bleeding necessity to accomplish always new adorned onslaughts, seeped with diabolical passages and machiavellian literature to break all the rules of morality.

The new year is upon us. What plans do you hope will be realized for Malevolence in the new year?

– In fact we do have a handfull of plans for the upcoming year in co-operation with our label, to push Malevolence another step further to recognition. The first negotiations to include Malevolence upon their first European tour during the first months of the year 2000 are just taking place now. This means that if in fact everything goes as planned, we will be able to hit Europe around April or May, during the new year with some of the sickest Death/Black metal acts of todays circle. Before that, we are planning to do a couple more live shows over Portugal starting from January until April, while we will also be focusing ourselves in composing some new material. At this point we also have some foreign promoters interested in bringing the band to countries like Germany, England, Italy and France, but nothing is for real right now. Our main target is the European tour Live Intrusion, so in consequence we are also developing already the first ideas and concepts for the future materialisation upon our merchandising to use also on that special tour. I guess that 1999 was undoubtedly a year almost fully spent on the intense promotion of "Martyrialized", to take our multidimensional metal approach to the World. While in other hand, the new year will be the stage to force the conviction that we are back with a bullet of vengeance. We will also take this upcoming chance to unleash our greatest machiavellian lions upon the arena to fight, conquer and discover all the forbidden pleasures we have all been dreaming about for so long since our creation.

MAYHEM



Oh yeah! Mayhem have more or less finished the recordings of their brand new album "Grand Declaration of War" when this issue hit the streets. And we have to say we are extremely curious as to what these creatures will come up with this time around. Not that we expect or hope for any changes from their maniac Black Metal compositions, but as Maniac spoke with us about the new album, we leave it all up to him to explain.

BY: MELANHOL X

-"So far we have recorded half of a song, and tomorrow we will mostly concentrate on the drums. We have booked six weeks in the studio, and we'll use a studio called Major studio here in Oslo. I believe this is a good studio, and we need a very good sound which require a good studio. They have very good equipment there, and Børge have recorded Arcturus there. I think the sound on the Arcturus album is lacking something, but we came to the conclusion to use this studio due to their great equipment. We were supposed to record the album in Abyss, but the studio was booked when we were supposed to record the album."

But Abyss is starting to have this "Sunlight" feeling over it!

-"Yeah, it's starting to be a bit expended, so I am very glad that we didn't head over there to record the album.I started thinking about it later and I am very happy about the fact that we didn't go there. All the bands are coming out with the same sound, which is starting to be a bit boring."

What kind of sound are you trying to get?

-"What is very important is to get the guitars and drums forward. We have six guitars in one song. To get all the details in the sound is what is very important. The drums as well of course, but they are not going to be as high as they were on "Wolf's Lair Abyss". There is still a lot of extremely good drumming, by all means, but it will be a little bit reduced because we need to get all the guitars in front of the sound."

Heading over the the business side of things, that Mayhem signed a deal with Season of Mist came as a rather big surprise, especially since Mayhem more or less had offers from every extreme Metal label around!

-"Yeah, I was a bit sceptical, but we got a very good deal. I am always sceptical whatever it is, but we thought we should try something new and the label is pretty new, but we signed with them for only one album."

Misanthropy was out of the picture?

-"They were in the stages of closing down the label and there were a lot of problems back and forth, and we got the information about them closing down the label from other people, we didn't get the information from the label."

It's been a little while since "Wolf's Lair Abyss" was released, but Mayhem have been pretty active in the meanwhile.

-"We have played quite a few gigs and apart from that the only thing we have done is working on the new material. We should have released the album last year, but I am very satisfied with the fact that we didn't do that. I am very satisfied with the songs we have now, and if we had released the album last year I feel it would have been too soon. Some of the gigs we have played went well, some wasn't that successfull, but it is extremely great to play live, no matter what. I don't understand the Black Metal bands that don't play live for whatever reason they have. To play live is the king, extremely great."

Will the new album portray Mayhem as we know you, or do you have any surprises up your sleeves?

-"There will be some surprises, but there will also be a lot of the old Mayhem. The album is a concept album, the first four tracks are extremely aggressive with one of them lasting for only two and a half minutes. But we also have a song on the other part of the album lasting for twelve to thirteen minutes. We do still have the feeling but we have come to the conclusion that we need to get a step forward. I am tired of just standing there screaming and playing the same old riffs over and over again. When I participate in your soundcheck I listen to the albums and some of them are just totally boring. They play the same way as what happened ten year ago, and I am not interested in that for Mayhem. We need to get out of that old sour recipe, and create something that is newer. I have nothing against old Black Metal, by no means, it is extremely great, but a step forward is something I appreciate. But as I said, the album is conceptual, where the first part in its entirety is a total war against Christianity. I hate Christianity, it is the worst and most degrading fucking religion that has ever existed. In all of this it is also against Jewish and Muslim religion, it is totally opposing that as well. The whole first part of the album is dealing with that, a total war against that, because the moral values these people have are nauseating and makes me sick. It is a thorough philosophical opposement against those things. The second part is up to people to reach a conclusion, but it is after the war, after all of this have happened. Christianity has been crushed, after the last big war, then something new will arise. The songtitles for this album are opening with the title track "Grand Declaration of War, then followed by "In the Lies where upon you Lay", "A time to Die", "A view from Nihil". The second part has got one title with several undertitles. The main title of the second part is one song that is divided in four parts. The main title is "Il Principe", where the first track is called "A Bloodsword on a Colder Sun", followed by "Crystalized Pain in Deconstruction", "Completion in the Science of Agony" and "To Daimonion". It will be very peculiar but at the same time very good."

What kind of attitude do you have towards technology in Mayhem, versus the traditional lineup of guitars, bass and drums?

-"Especially me and Blasphemer...on this new album we will have one track that is completely based on manipulated sounds. That is totally king, it is okay to play a riff one hundred times on the guitar but you can also do other things as well."

A tribute album to Mayhem will be released pretty soon. Is it a strange feeling to know that there will be a tribute album for you available?

-"It is a little bit freakout, because tribute albums are usually made for bands that are dead long time ago. But there are a lot of good bands that are participating on it, and there are a few bands there which I am wondering how they will do their version, so I am very anxious to hear the result of course."

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darkthrone

ONE WORD: ÜBERGLORIOUS!

BY: MELANHOL X

Where you find David Lynch in great magical filmmaking, Michael Ninn in excellent porn and Satan as a fearful symbol, you find Darkthrone in Black Metal. Darkthrone, that Satanically orgasmic perfection, the band that kick your remaining teeth across the ocean, and the two members that if living in the US of A certainly would have been imprisoned for life due to never giving up their audio assault on defenseless listeners, again and again. Will we ever see the darkness running out of this band? As it has been for years, rumours are always following the non-human footsteps of this band. And in total dedication to the Satanic magic they possess, I set out on a mission to talk with Nocturno Culto. This is what he had to tell...

-"We have plans to enter the studio again during the Summer of 2001, because we felt that was suitable in many ways. It is absolutely not often we set ourselves such a goal, but the reason why we started to talk about this now is due to the fact that we are productive, and Fenriz has already written several lyrics, and I am very well inspired to make more music, which I probably will do this Winter. But the material will exist unrecorded for a while though. I have entered a productive period, which is a lot more productive than during the last years."

Do you have any explanation to why you are more productive now?

-"I believe so, because when I told Fenriz last Autumn that I would start making music to an album, then all of a sudden he was into it and got inspired and started writing lyrics, and I also believe this album has given him quite a bit. I think he found the new album to be very good, and thereby becoming inspired. It could be due to that. I was very satisfied, and in addition to that we have found a studio that fits us perfectly, and that is also inspiring in itself. We recorded the album in Studio Studio, which was very good. I have only good things to say about it. If we had been Satyricon then maybe we wouldn't have had that many good things to say about it, but since we are Darkthrone we have a hell of a lot of good things to say about it. It is more than big enough for us, but it is an advantage that everything is analog, and we also find the location perfect. It's like Darkthrone's own place, and the studio is really great. The time we spent there went very well, a lot of things turned out fine, and we also got along very well with Dag Stokke, who was our engineer this time. We are very pleased with what he did, and he understood what we were aiming for in a totally different way than we have experienced earlier. There are many people who have said they understood what we were aiming for, but there's not many who have actually understood it for real."

You didn't use a lot of time in the studio either?

-"No, we booked the studio for ten days, and used four days. We even took it easy as well. You cannot hide the fact that it is a major advantage by just being two. When I do everything that has got to do with the strings it makes it all much easier. I know what I am supposed to be playing and I play very tight with myself, and me and Fenriz are so coordinated after all these years that we do not run into any problems. There's not a lot of discussions either, and due to that it is very often just one take. Things are going very smooth due to this, which speaks for itself. It is good to combine relaxation and having a good time with the recording."

Is there a lot of spontanious cativitin the studio since you don't rehearse together?

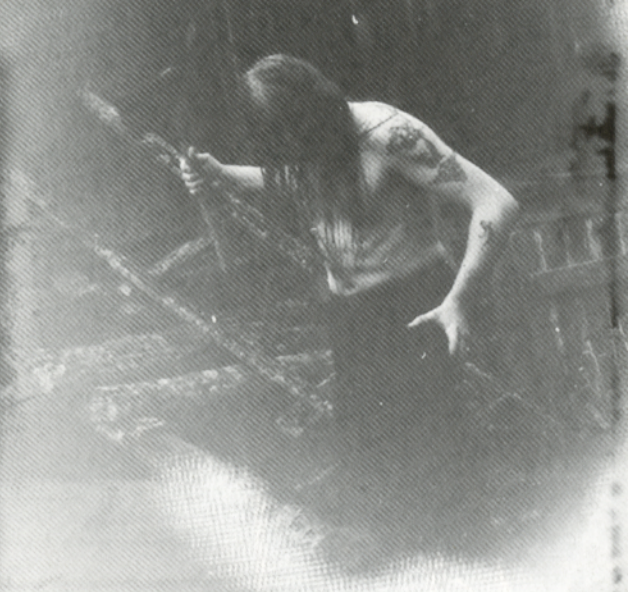
-"No, we were very well prepared this time. We rehearsed together during the weekend before we went in the studio, and I would say due to that, that we were prepared. The only spontanious thing that happened was on "Across the Vacuum". At the end of that song there is a part which in a way is unique since it started out as an error, but it turned out that when we took this part further into the song together with the other guitars, it fitted extremely well."

Darkthrone have always had the great feeling and atmosphere in their music, "Ravishing Grimness" is no exception.

-"Here the atmosphere is present, and it has risen again now. We have agreed that...we are no fools and would never release a bad album, but as soon as we get a feeling of loosing it, we will quit. But as long as we feel we have something great, then we will not give up. Even though no record label would have wanted us, we would still have recorded. Darkthrone is very important to us personally, and after all these years, where you develope as a person, you become more balanced, but I still burn as much for the band as I have in the past. Now I feel I want to do something for Darkthrone again. Ever since I joined Darkthrone, not a day have passed by where I have not been thinking about Darkthrone."

Do you feel it is a possession?

-"Yes. If I had lost Darkthrone it would have been a big part of me. Mentally it means a great deal to me, and it is such a big part of my psyche that I need it."



But during the periods where Darkthrone have been less active, has it been with you as much as it is today?

-"No, it was under the surface but wasn't set ablaze. It was set ablaze now and then in a little way, and I thought that if I started thinking very seriously about this, it would really be set ablaze, but it was at the time when Fenriz wasn't ready. He didn't want to talk about a new album when I talked about it, he pushed it away. But it is okay to have had a quiet period, and it's not like we will puke out albums now, but that a couple of years will pass by each new album is realistic."

What kind of effect do you believe the distance between you and Fenriz have had for Darkthrone?

-"I believe it has had an effect. If I had been living in Oslo things would have been different, but I don't think it would have been different in a better way. I do not get any particular influences to make music and to think entirely about Darkthrone when being in Oslo . But noone knows what would have happened if one had been down there, but we would probably have rehearsed more and probably recorded an album, but if it had been like it is today is difficult to say."

Do you think Darkthrone would have been more like a "band"?

-"Yeah, I believe so! We were talking about something like that when I was in Oslo in regard to rehearsals, but it is impossible to say whether we would have involved other new members in the band. But we have never thought about including people, but one cannot avoid the advantage of having a member on bass if we had been rehearsing a lot."

Has it been a topic to try to talk Zephyrous into rejoining?

-"It was a little topic, and I have talked with him two times regarding that this year. But there is no hope for that. Even though Zephyrous is gone, his spirit is still present in the band. He didn't contribute that much for the creativity and music, but he was an inspiration in a totally genious way. It is very difficult to describe, but I would say that he had a very big influence on the band in a way that he was essential in Darkthrone, with his attitude and way of being, and that is still present to this day. Like Fenriz said when that question was brought into the picture, "Zephyrous would just have said fuck that"! He isn't inspired to do it, so it is best if he doesn't do it, as he said himself."

Apart from three albums, Darkthrone have always had themselves on the cover among the woods or churchyards, this time it is an old man. What does that symbolize?

-"I would say it symbolizes knowledge and wisdom. And when we're talking about grimness, the Americans might believe it is blood and guts, while we look upon it differently. I mean, grim things are far from blood, it is on a completely different level. We're talking about very special knowledges, and as they say over in the States, psychic powers. Those are the things that I find to be really grim. To be able to control your surroundings. That's what the person on the cover symbolize I would say. But the first pressing of our CD had a different cover than the one that has just been released. The new cover is so much more Darkthrone, but it is based upon the same things you could say. The forest is covering the whole cover and the Darkthrone logo is black with white edges. It just fits into the picture perfectly. The face on the cover has been made grimmer, plus that we have added a transparent with a destroyed skull which is covering the second half of the man's face. This is really how the cover should have been like from the start."

Did you have any expectations to how people would react to your album?

-"It came more natural for me this time around to be a bit more occupied with that, because I have done the songs, it is in many ways "my" album and therefore I have been more interested in the reactions than what I usually am. I expected that a lot of people wouldn't like this album, but people that have knowledge and are great individuals must like this album. It is a giftpackage from Darkthrone, and I feel that this album is like taking a few steps back in years and in a way pull out some good old feeling again. But the response have been better than expected, which of course is positive."

NO FASHION RECORDS

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NFR033

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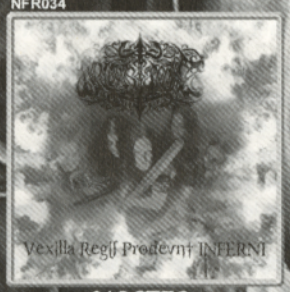
NFR034



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V/A
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Do you feel that the lack of ambitions for Darkthrone in any way prevents your development?

-"No. We are doing one thing, and that's the thing we do best. That's the reason why we are doing Darkthrone, we don't do this to reach anywhere, we do it almost as a speaking tube for our thoughts, really. The meaning is to open a new gate for each album, and those who want to can look through it and see what they see. It's like with the albums we have done, they represent the time since the last album. Everything boils together to one album, that in a way becomes our expression for what have gone through our minds since last time. We have no ambitions, we are doing Black Metal and that's what we will continue to do. Not turning it into one thing or the other, it is completely meaningless."

How do you believe your new material will be?

-"I'm not sure. This is difficult to predict about us, it is difficult to say something in particular untill I have some material ready. But we will talk about another moist and sombre album again, and very organic as usual. I also believe I will get some inspiration from the lyrics of Fenriz, I like his lyrics very well and I would say that I got inspired to a certain extent on this album, and I believe I will pick up more inspiration from his lyrics on the next release. With the information I have received from Fenriz now, his lyrics seems to be even better, and I have always been affected by his lyrics since I find them to be extremely good and since I am singing them. To me it gets very personal since I am turning a lot of inspiration into his lyrics. With the new lyrics, Fenriz have taken a different turn which I appreciate very much. The lyrics to "Under the King" is really a monument over Darkthrone, and I think this is a song that represent Darkthrone very well, both lyrically and musically."

You will record a new track for this Moonfog compilation.

-"What I can tell you about this is that Fenriz certainly don't look forward to it. I immediately said yes after a short talk with Fenriz, but then I thought that this would be the first time we would do something like this, and then I wanted to back out. But then Fenriz wanted me to go for it, but a couple of days ago I got a message from Fenriz which said "I don't want to play this fucking song"! This is very much due to Necrohell, where this song will be recorded at. This is really necrohell to do something at this studio, but it will be like it is. The song isn't entirely ready, and we will record it in about one and a half week, but we are doing the music together this time. There were plans of recording this song in another studio, but then I found it to be a big deal, and I didn't want that. I wanted to use Necrohell instead and then use the rehearsalplace of Satyricon, then we are on safe soil, and don't need to stress that much. We will use something like two or three days for this recording."

This will be a bit nostalgic then?

-"Yeah, it's like taking a step back again. You shouldn't expect us to be any better after this album, it will be a wind coming over from "Transilvanian Hunger" when it comes to the sound. When it comes to the level of necro, it will be closer to "Transilvanian Hunger" than anything else. Even though it is Necrohell we are both interested in getting atmosphere in the sound, but we have to work harder to achieve that now."

There is a long time untill the Summer of 2001. How will you work up till then do you think?

-"I will not push anything, but I believe I will have more songs than last time, but we have agreed that we shouldn't have much more than six songs on the album, rather make them a little bit longer. As long as the album ends up with between thirtyfive to fourtyfive minutes then we are satisfied. Fourtyfive minutes is perhaps a little bit too long, I think it works out better with a little shorter albums."

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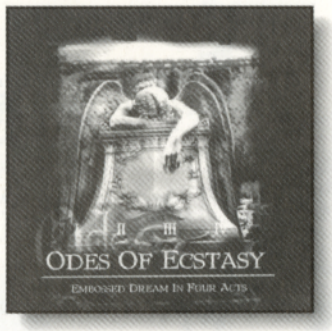

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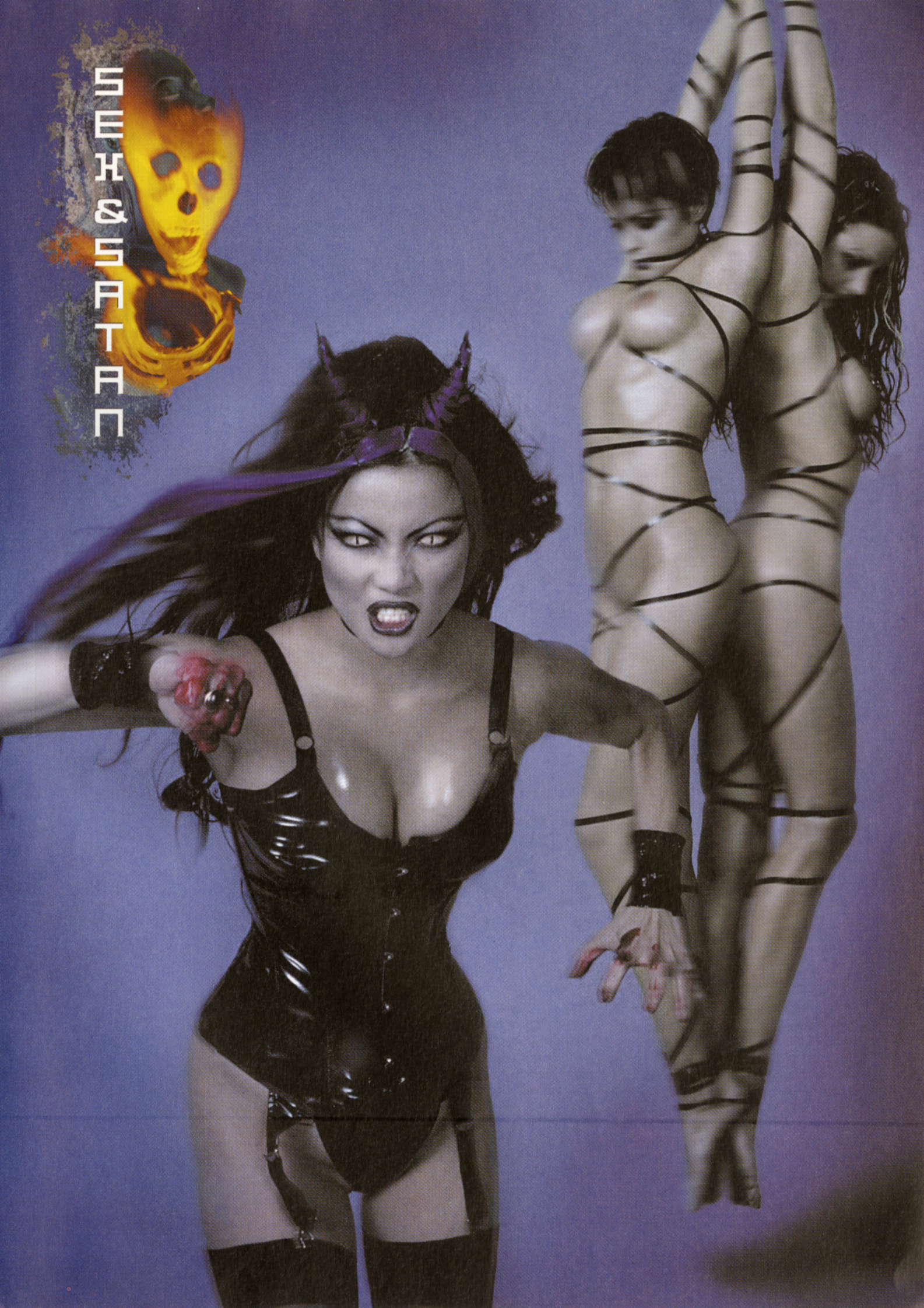
SEX & SATAN

Welcome to another round of Sex & Satan. This time I present the new model Elin Kathrine. With her experiences from nude pictures, erotic dance and now also opened a website, she is prepared to do whatever you wish as long as she likes your ideas. I am sure she will bring out some fantasies in you, so in this Millennium year I hope you have a lot of cool ideas, and make a real future babe (bitch) out of her. And for you females, I encourage you to write if you can come up with a way you think a female should pose like to be Satanically sexy. Something I think could be very interesting, so don't wait too long! Write me now, so we have the time to make your picture as good as possible!

Love Diva Demona

Write your suggestions of how you want Elin Kathrine to pose, to:

Nordic Vision. c/o Diva Demona.
P.O. Box 2091 Grünerløkka. 0505
Oslo NORWAY

Or e-mail them to:
nordic@oslo.online.no

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WWW.KATH

BY: MELANHOL

If you have access to the Internet there is a whole new interactive World to explore, and in this World you can also find Elin Kathrine. She's got her own site that is currently taking shape, where you can check her out, as well as other girls in delicate surroundings. But even if the Internet is a fast moving service, it takes some time to get everything up an running as Elin Kathrine has experienced. "Everything went really slow, we've been waiting almost a year and the guy that handeled this just caused a mess and have been lying and excusing himself and back and forth. Basically he took the job while in reality he didn't have the time for it, but now we have another guy who is taking care of this site, who is considered one of the ten best on Internet sites in Norway." The photos of Elin Kathrine I have had the pleasure of looking at are really beautiful and sensual. But no matter how gorgeous or great the models are, the competition on erotic Internet sites is incredible. But when she got the question about starting a site she didn't have to think twice. "The whole idea was ready, but the pictures and text and the things surrounding this was something I did. There will be several happenings on the site, like we will have filmclips and stripshows as well as a sexshop and various other things." If you enter Elin Kathrine's site you will be welcomed by some phototeasers which hopefully will interest you to sign up for membership. And once you are a member you will then have access to exclusive stripshows and cool filmclips among

RINE.COM

many other things. And it really isn't expensive, though the price for a three month membership wasn't entirely decided when I spoke with Elin Kathrine, she estimated something like 100 NOK (13 US$) quarterly. Norwegian laws regarding sex are very restrictive, especially if we compare it to our neighbour countries like Sweden and Denmark. This is also shaping the activities that can take place on this site. "We will try to keep this site within Norwegian laws, but we will have plain photos of girls to girl-girl and girl-guy stuff, so we will not have any hardcore sex featured. I just take clean and nice photos, the others are doing the dirty work (laughs). I cannot spread my legs everywhere!" Elin Kathrine will not be the only girl that you can check out here, the site will change girls every third month, making sure you won't have to look at the same great photos over and over again. Always something new to catch your eyes. But is it difficult to get girls to pose for this? "No, there are a lot of girls who really want to take part in this, as well as doing it for free. That is no problem at all."

SEXY PHOTOS

This site will have a good esthetic level on the photos, which is secured by the very skilled expertise of Alf Börjesson. If you want it more dirty or hardcore you can allow yourself to use imagination to get to where you are aiming. "When it comes to photos, I find it sexy that you can see the personality through the eyes and the facial expression of the model, instead of seeing everything. I don't find it that sexy when you see it all, it's more sexy to use the imagination." The site will be in Norwegian, but you can also get the English version of it. This site has just started up, and as Elin Kathrine could inform me was that we could expect a good amount of development as time pass by, as well as many exciting happenings. Definitely something to look forward to! When it comes to music, Elin Kathrine is actually an old WASP

fan. "Yeah, I still listen to Metal and I actually use Marilyn Manson in my stripshow. I listen to a lot of different music, but I really like Rammstein from the Matrix movie, I actually use that song in my show as well (laughs).

So with this very brief information about Elin Kathrine's site, I hope that this could fuel your imagination regarding a photoidea which you could pass on to Diva Demona. In the meanwile, go and check her and other girls out at www.kathrine.com

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the end

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INTERVIEW BY MELANKOL X
PHOTOS MARCEL LELIENHOFF

SATYRICON

ANOTHER STEP AHEAD

There are always so many things to talk and discuss with Satyricon. Whether it is new members coming in and out, the photographer they have used on the last recording, the musicians they use or simply the great music in itself. That's anyway just a part of it. After having firmly been knocked out by "Rebel Extravaganza", it was time to finally pull sanity back into the mind and get in touch with both the excellent drummer Frost and Satyr. We started off this interview to find out the reason why the announced tour for Satyricon in October was cancelled and moved to January instead.

– *(Satyr)* It was basically due to messy communication between Nuclear Blast and Continental Concerts. They were blaming eachother, Continental suddenly contacted Satyricon informing us that they wanted to postpone the tour, because the time left untill the tour would start was too short to do adequate promotion, and Nuclear Blast haven't done any, and therefore it had to be postponed so that Nuclear Blast can do enough promotion. On the other side, I accused Nuclear Blast with the information I got from Continental, while they reply that Continental haven't provided them with the necessary information, therefore they haven't done anything. What worries me a bit is that the tour is going to take place in January, and I can't see that they have done that much now either. I know they will advertise a little and make posters, but it is very late. I think the will from both Nuclear Blast and Continental isn't the greatest. I think they would have prefered if we participated on one of these tours with six bands or something, which we can do as well. But what is important for us is to do a tour where we can play for the loyal Satyricon fans, and show them the new material live, as well as doing it under the circumstances that things have been prepared for us. Satyricon isn't a type of music or band that can work under any kind of circumstances. It is a lot easier if you play music like AC/DC and have been out there playing for six or seven years, then you can more or less get drunk and be happy with most things, but still be able to do it in a good way. Satyricon doesn't have a lot of routine when it comes to playing live. We have mostly prioritated working in the studio, developing the music and the visual side of the band, and our music is pretty demanding to perform, as well as being complex. This demands a lot of preparations and that things are prepared for us, in order to make things work out well. These festival tours, with a minimum of soundchecks and a great rush on and off stage, isn't the best for a band like Satyricon. They don't have any understanding of that, and therefore I believe both Continental and Nuclear Blast are handling this in a straigh professional way, and that they are doing their job nicely, but I don't think we can expect any enthusiasm or something extra from them.

Talking a bit back and forth with Satyr about touring, his ideal situation would have been Satyricon plus one established support band. Many of the tours down in central Europe consist of five or six bands, don't you think that the audience that are used to this will find Satyricon touring with only one or two supportbands as too few bands?

– *(Satyr)* Yes, I believe so! I don't think a lot of people will attend this coming tour, as I can't see any great promotion being done, and it will be relatively few bands. But what I heard on our rehearsal today is starting to sound really good. We have with us a bunch of very good musicians, which you can also hear when we are playing now, it really sounds good. I think it's great hearing the new songs played by a band, and I think much

of what we did at the Quart Festival (festival in Kristiansand, Norway-ed) will be recreated now. People expressed an overwhelming feedback, as they really didn't know exactly what to expect, and it was extremely aggressive, and this is something I want to take further now really. Both with the music, stage show, effects and lights, that we will just come and do it really well. But of course, people are like that. They rather see six shitbands for 100 NOK than a couple of good ones for 150 NOK (laughs)! It's a mentality which the market powers and commercialism have managed to shape people to believe. It's going along the simple line that for instance people can get two toothbrushes for 20 NOK, and one for 15 NOK, and then they buy two, even though they have no use for it. It would have been enough with just one. The society is full of those kind of things, and it will also be like (explained with a mongo voice-ed) "six bands for only 100 NOK, it's fantastic!". They don't care if it's just garbage, and it's the same (mongo voice again-ed) "two bands for 150 NOK, that is very expensive in comparison. I don't want that!" This is the way people are, fuck it! If we would have taken all the stupidity in this World into consideration, we would have been forced to stand still without a sound.

Satyricon's excellent drummer Frost has been behind the drumset since 1989, but it wasn't untill 1992 things started taking shape...

– (Frost) I got my first drumset in 1989 but I didn't play very seriously back then. I started playing for real when I joined Satyricon late '92. I've been interested in drums and rhythms since I was young and drummed on various objects at home. When I was going to school I played in a band with Alver, Nagel and Faust for a while. Nagel played in Hades and was also in the picture of joining Burzum for a while actually, but it wasn't that serious, we rehearsed once or twice a week.

How do you feel your development as a drummer has been?

– (Frost) I started in Satyricon as a terribly unskilled drummer, that hardly managed to play with two bassdrums, and who always had a hangover at the rehearsals. Since then I have continually improved. In the early stage I had to practice like hell to be good enough to play on the first Satyricon album, and Satyr pushed me pretty hard which was necessary, as well as pushing myself very hard, which I'm still doing. The goal is basically to be technically skilled to a level where I meet as few obstacles as possible, in regard to the use of fast and special beats. My goal is just to improve all the time.

Satyricon's unpredictability must certainly be an interesting factor for a drummer, rather than playing traditional drums on each album.

– (Frost) Yes it is, and apart from just the playing, it is also a great advantage to be at such an unpredictable line, because to any musician who has got a certain creativity, it is a wish to explore new musical territories all the time. To do things you haven't done as good or better before, or what others haven't done as good or better before. Therefore we are all the time trying to satisfy our own musical taste, which of course always change a bit. In that way the music also turn out rather unpredictable as well, and both me and Satyr enjoy doing music this way, instead of satisfying an audience which for instance expect a band to copy themselves if they have released an album that have received attention and good reviews, or to make the recordlabel satisfied. To follow the natural development for the band is in itself a great challenge for me as a drummer, and we also want to use elements that are new to Black Metal music, and to a person like me who more or less only listen to Black Metal it is a challenge to play drums that not necessarily is the same as I, or others, have done in the past.

A tradition with the Satyricon interviews we do is to ask about the new members, or in this case new live members. An explaination was what we were looking for!

– *(Satyr)* Yeah, yeah! On the album we have the classic lineup, and to me it has always been me and Frost. I do not want to minimalize the roles Kveldulv and Samoth had, since it was nice having them in the band, and they were skilled, especially Kveldulv. But on the other side, it didn't mean all that, to put it like that! None of them made a tone of music, and they have very little to say to how the outcome of the albums they participated on turned out. At the end of the day, it's been Frost and me, and when we stand there the two of us on "Rebel Extravaganza" in '99, it is also the same as it was in '93 or '94 with "Dark Medieval Times". In regard to live stuff, we have very skilled people with us. We still have Kine who started playing with us live on synth, and then we have Tyr with us on bass. He's been playing live with Emperor, but they have a break regarding playing live now, as I have understood it, so I got information about him being on the outlook for new bands to play with. I got in contact with him as I've seen him play with Emperor and I thought he did a good job. I checked it with Samoth and he told me he was a good musician, and he really knows what he is doing. So far it has proved to be a fortunate decision. Then we have Terje Andersen whose been playing session with Old Man's Child on bass, but he is really a guitarist. He will do rhythm guitar for us live, and he is a guy who has a good attitude and a will to cooperate. Steinar Gundersen is playing with Spiral Architect, he will be playing lead guitar for us, and he is unbelievably good! He's better than any other Black Metal guitarists I have ever known. I'm very impressed by him! I think the new liveband sounds good, and we managed to reach a certain level with the people we had, and in each of their area they were skilled with what they were doing. But it clashed, we were out there to play music, and they were out there to socialize with people and have a party. When we wanted to do Black Metal extravaganza anno 1999, they pictured a more traditional Heavy Metal package, so what Satyricon really is, isn't something they can back up. What they really want is something Satyricon is mocking. It was best if we did separate things and didn't work together.

On the new album you have with you a lot of guest musicians in the studio, participating on various songs. Wasn't that difficult to arrange?

– *(Satyr)* No, not really! It worked out well. With Fenriz, it was his presence I wanted. I enjoy that a guy like Fenriz is doing something for Satyricon. It doesn't have to be something major, I just think it is important to have him there. It was easy with S.W. Krupp (Thorns-ed) as there were a couple of guitarriffs where at the top of my guitar I wanted hyperspeed riffing, and the only two persons capable of playing like an electric drill are Euronymous and S.W. Krupp. And since S.W. Krupp is the only one alive, the decision was easy. The vocalparts Trine Svensen did, I saw her on TV a couple of years ago, and I wanted her to sing for Satyricon. So I quickly recorded the last part of what she did on a video. When we started to record this album, I picked up this videotape as I had written her name on it. I started to check around, and found out that she was a friend of one of the owners of the studio. It wasn't difficult to arrange it, and there's been some misunderstandings again. In a lot of reviews and interviews, people could get the impression that they have been recording the album, which is completely wrong! When I say that, it is very important for me that people aren't left with the impression that I undermine their role, and that those people don't get that impression. What they have done is good, but it is also a point that it is very little. It is Frost and me who have done this album, and that S.W. Krupp has played guitar on a couple of riffs is very important because it made that part of the song better. But it has been expressed almost as if Frost and Fenriz have been sharing the drumwork, and that S.W. Krupp has played guitar on the whole record. That's not the way it is. But I can also imagine that on the next album I want to bring in people. I have already started thinking about different people that can contribute with a little bit here and there. I enjoy that.

What does it give you?

– *(Satyr)* Frost and I are different on that point, as he would perhaps want Satyricon to be a more traditional band with guitarists, a vocalist, a synthplayer and a bassist, while I really don't have a big need for that. Sometimes it would have been good to get more power at the rehearsals, but I think I'm more of the Black Metal answer to Trent Reznor. He's doing his own label, his own studio and he produces for others. He has his own band, he's contributing to other bands, he's got his own projects and he has a need to do all these things. Maybe I am similar to that, as I work with Satyricon, which is my main focus which there's no doubt about. At the same time, it is cool for me to do something like Wongraven, Storm and Eibon, do vocals for Thorns and I will also be co-producer for Thorns. In the same way as I have a need to work with Moonfog of course. I have a need to have an outlet through all these things, to gain experiences and get challenges. The other way around as well, I enjoy letting other people into Satyricon, to let them do things. I enjoy having other people participating for us, and I hope they enjoy participating. It can also have its effect in the music, which I also feel it does.

After having used Waterfall Studio during many recordings, "Rebel Extravaganza" was recorded in Ambience Studio. But why didn't Satyricon choose Abyss Studio which so many bands do? The answer was obvious!

– *(Satyr)* It would have been very unlike Satyricon to do the things everyone else are doing. I have met Peter Tägtgren and he seems to be a nice guy, and I believe he is good. I could perhaps imagine working with him

one day as well, but if I would work with him it would definitely not have been in his studio, and it wouldn't have been with a Satyricon album either. We prefer to use more money on the recording to work in comfortable surroundings, and to get a product which is as close to perfect as we can have it. The circumstances are better in a really professional studio, and many of the studios Metal bands are using aren't professional studios. For instance, I have never been there and Peter Tägtgren is skilled, but I've seen the photos and the list of equipment and it is not a professional studio in any way. When I was in the US and working a little bit with Eibon in Nothing Studios, there we have it! There you have all the facilities, which make the workprocess easier and you will reach a better result working at these places, rather than something that isn't as good as that. In regard to Waterfall, it was pretty simple. The people there are very skilled when it comes to making Pop music and such, but they have very little enthusiasm connected with working with a Black Metal band. It wasn't good in the long run, then we could just as well find something else. What was most interesting for a while was to go abroad, as we didn't know that many other studios. Then we started to think about all the practical problems, and I remembered I had been in Ambience studio when I borrowed something during the recording of "TheShadowthrone", so I checked it out and it seemed good for us. I started working with Mike Hartung from Los Angeles. An American engineer who has been working a lot with film music and understands "music that rocks", as Mike is saying. It's the American way of saying powerful expressions! I appreciated working with him a lot, Frost did as well, and we were really satisfied with both the studio and him. But unfortunately this studio is not going to exist anymore as some company has bought the building they were in, and they will tear the building down. They won't start the studio again, which is bad for us, but we hope to continue the cooperation with Mike for the future in another studio. But originally we had other plans, and I have basically been waiting for an opportunity like this since it has annoyed me extremely much. I've seen one article after the other with (alienvoice again-ed) "Kovenant have plans to work with Trent Reznor." Who the hell had plans to work with Trent Reznor a long time ago!? It's like a really creative idea and it is something like two years since I was in contact with Trent Reznor for the first time. With Per Heimly, we had to use almost a year to persuade him to work with a Black Metal band. Now this is his main income, to take pictures for Black Metal bands, with Kovenant in the forefront. When we did this it was such a hard thing to make him do it, and he also asked me (alienvoice-ed) "when are we going to work with the new Satyricon album?" I told him that he was very good, but now it is totally out of the question, it was never an option to use Per Heimly on "Rebel Extravaganza" due to his overused thing. This is just something that annoys me beyond limits. Trent Reznor was actually interested in working with Satyricon, but had to put us on hold as he was doing the Nine Inch Nails album. People can say it was just something he said, that is was a nice rejection, but the fact is that I talked with the engineers to Nine Inch Nails when I was working there, and as they said themselves, they've been working more or less continually for three years with the album that was just released, "Fragile". That's not bullshit at all, it's the honest truth. The man was busy, otherwise it was good odds that we would have ended up working with him. Rhys Fulber from Fronline Assembly was into the picture for us, and it was almost definite that he would do the job for us, but then he did the new Fear Factor album and his price took off into the galaxies! Then we ended up working with the less glamorous Mike Hartung, but I am sure he is almost just as good. He hasn't produced the album, I've done that myself, but he's participated with so much with his elaborateness, which in a way can seem annoying, but is very important. Like when I say I'm happy with the guitarsound, he just wants to try one more thing, and it sounds even better when he has tried his things. When we mixed the Eibon track yesterday, which is a song that will be on the Moonfog compilation album, typical of him he had put out the CD with the final mix we had done the day before as well as one more CD with a mix with things he had thought of which he wanted me to hear. He takes personal initiative and show enthusiasm, and you can't ask for more when the guy is skilled in addition. He also understand guitars, as he is a very good guitarist, which is really good. I also hope that I can work with other people in the future which I find to be skilled, like producers, engineers, photographers, videoproducers and designers.

Is one of the most important points that these people don't have a background in Metal?

– *(Satyr)* I find that to be important, but it isn't a fight in being different and go ones own ways, that's a bit too exerted, that's not the way I'm thinking. I'm thinking more along the lines of that Per Heimly is good and we used him when noone was using him, but now I want to use someone else, and there must be someone else that is just as good and not used by the whole World just because we have used him. If he had been the best and we wouldn't have found anyone else, we would probably have used him to get the best result regardless of all the others who have used him after us. But there are other skilled people, and Marcel Lelienhoff which we used is, judging by the list of people he's been working with, jobs which are difficult to get unless you are very good, and by the result we have gotten in cooperation with him, I feel that it is better. We have worked a lot with Halvor Bodin (designer-ed) and he is working exclusively for Moonfog, is very good and takes a lot of personal initiative regarding Satyricon. As I see it, we will always cooperate with him, but on the other side, I also want to use others. This is something I've been thinking about a lot, I really want to continue working with him, but I can picture that I want to widen the horizon by including other people.

Do you find the process of recording an album in a studio interesting?

– *(Frost)* I find the process of working with the songs and finishing them more interesting. To be in the studio is a lot of stress and becomes tiring, but it is very interesting to see the music taking shape. I never hear all the music with all its parts when we rehearse up front, so it is really interesting to hear how they take shape with several guitars, synth, bass and vocal, everything. I definitely learn something in the studio, like all the unfortunate things you might do becomes very obvious in the studio. You can hear for yourself on the tape if you play bad something you usually play in a good way.

How do you look back on the process from where "Rebel Extravaganza" took its first step, untill the final result?

– *(Frost)* There are a lot of things that sounds entirely different on the album, than what I had predicted when I used to rehearse the material with just one guitar and drums. I didn't participate that much regarding the mixing process of the album, since I was working during that time, and I did the drums after work. I was in the studio five or six days, and four of them were only half of a day, and after I had done my parts I was present when certain parts of the rhythm guitar and bass was put into the music. But since I had a work to go to, as well as having to rehearse for the live concerts we would have, I couldn't be that much present. So

basically I was presented with a more or less final result and it was surprising, mostly impressing to hear what it turned into. I thought it sounded incredibly good when we were rehearsing the material, and when I heard the final result I felt it was a definite killer.

Do you feel that Satyricon is moving a little bit too fast for what your fans can handle?

– *(Frost)* Obviously it is the case, but the Metal fans are extremely conservative. It is very seldom they appreciate something new, and if something new is coming out it takes years untill they start to enjoy it. Things they feel are progressive are basically material that has been done for several years untill someone finally comes through with it. I find this to be more or less necro, since many of the new ideas are best when they are done for the first time, but instead it ends up with being that new ideas are appreciated when they have been conformed at a later level.

Marcel Lelienhoff is the gentleman who took the photos on "Rebel Extravaganza", as well as with "Intermezzo II".

– *(Satyr)* It was actually our designer Halvor Bodin and his assistant designer Bernt Ottem who had seen an exhibition Marcel had. When we were working on the cover of "Megiddo", which must have been early '97, he had a fabulous thing on the internet with some of the photos from the exhibition, and when I saw it I just thought it was extremely good. It was different than anything I had seen. I sent him a letter and various posters, advertisements and CD's, and then it was just to start nagging. In regard to Marcel it went well, too much nagging wasn't required as he liked the stuff. He did very extreme things by himself, and in that essence Satyricon wasn't unappealing for him. In addition to that, he didn't have a background in Metal, but he had grown up listening to Punk and Hardcore, more alternative expressions, so it wasn't out of the question for him to do something like this. It was a long process. I remember talking about this with Marcel when we took the pictures, it was more or less two years ago we had been in contact for the first time. It was a lot of ideacorrespondence back and forth from the Moonfog office, via e-mail and fax before it happened.

Satyricon travelled to London for these excellent pictures !

– *(Frost)* It was very inspiring, because I felt that when we started to work with these ideas, with inputs from ourselves and with the assistance of professional people with the makeup, there were really great things we achieved. The photographer got really enthusiastic, he was a very professional guy and he worked on finding locations and was really a part of the process in doing these photos. To work with him was a lot more inspiring than what I had expected. The starting point was really to achieve something really good and something new with these pictures as an inspiration, but when I saw how he reacted on these ideas it got even more inspiring. I can definitely say that we gave a lot of ourselves during these photoseries, especially the photos to "Rebel Extravaganza", which were taken during the cold winter of London. We had a lot of entrails all over our bodies, and I was so tired when we were finished that I believe I wouldn't have been able to lift an object of one kilo, I really gave all I had. The vibes these photos give of intensity, extremity and the filth that is present is very sincere. That's also one of the reasons why the pictures turned out as good as they did, we look quite twisted and you almost got into a peculiar emotional state of insanity."

Did a lot of spontaneous things happen while you were taking the photos?

– *(Satyr)* No, not that much. But there were some, like when I was close to dying due to the cold, I sat down in the stylist's car to gain some warmth, and after a while I went out of the car when he was taking some pictures of Frost, and I was standing there the way I look on the album smoking. Marcel came up to get something and just told me to stand still, and took some shots of me while I was smoking. There are so many people who have asked me what that is, as it just looks completely sick. When we took the photos to "Intermezzo II", taken during the same stay in London, we were just walking around at this cemetary and the rats there were the size of small cats. There were a lot of them, all the time. That does of course shape the feeling, and there were also these gravestones that are lying on the ground which had sunk down so only a small part of it was above ground. A lot of gravestones had tipped over and the same with crosses, which hadn't anything to do with vandalism, but only with the development of time. We were taking some photos inside a chapel, all of the photos of me on "Intermezzo II" are from this chapel, and this building was about to collapse so Marcel had to sing this paper on behalf of us and the phototeam that we couldn't sue them if something would collapse down on us. It was just a major amount of pigeonshit in there, and the stench was incredible. Where we took the photos to the album it was the same way. I am not familiar with London at all, but I was told that the area where we took these photos was a bad area of the town. The old part of the town or something. There were a lot of shabby people there and the tunnel we took photos in was under a railroad tunnel, and it was so much strange lights down there. We didn't know where it came from, just ugly shades of light coming from all directions. It was also an unbelievably amount of pigeonshit there as well, and that is also why you see all the shit on the walls and such. That is pigeonshit and whatever else it might be. It was cold with a very cold wind. This was in January and people were wearing thick clothes outside and we were going around there without t-shirt and teared up clothes, and I remember there and then it was incredibly necro, but even though I wished we were in a studio and the warmth, I thought it was good the way it was since it was a lot easier to get out all the ugliness when we were taking photos, because you got pissed off. We got pissed off since we had to cover ourselves with liver and stuff from oxhearts and kidneys, all kinds of things which smelled like puke, and it was really cold. It was like each time he had to change film in the camera, it felt like it took ten hours.

There's been speculations regarding Satyricon's unpredictable nature, and this leads us to the next question. Will the next Satyricon album also be a Black Metal record?

– *(Satyr)* Yes, I believe so! I am not sure, but I can predict that the material on the next Satyricon album will be a lot less aggressive than on "Rebel Extravaganza". It will be a lot darker and evil, that's what I can picture. The reason why I picture it that way is that everything that will take place in the future will just be speculations, and I can only relate to what I have made and the ideas I have so far, and it deals very much with the two aspects I mentioned earlier. The riffs I have made, I have made about thirty minutes of music, and out of these thirty minutes I would say that about six or seven minutes of this are groovy riffs which perhaps have referances to the more Rock based things to old Merfycul Fate. It doesn't sound like it, but it gives you perhaps the same feeling to a certain degree. Maybe give you the same feeling of the earlier stuff of Black Sabbath. And the rest of the material I've made are riffs I would say are dark, evil and some of them rather sick. When I say sick I mean the melodies and arrangements could at least for me raise the feeling like some of the parts on an album like "Svartedauen" by When. I want to continue on this track, and I've also written some lyrics to the album. I've been working with three or four different lyrics to this, and I've also got two lyrics that are completed as well. They are also more in the alley of being more abstract than any of the lyrics I've done earlier, but I also get goosebumps when I write them, because I know what I'm thinking about and I like to write about that. But this is the way I look at it now and the way I want it now, but it can perhaps be that I want to go in a different direction, which is difficult to say. This depends on how long time it takes from I get the ideas to when we are recording the album. The longer time you have to think and speculate, the more it changes.

The future of Satyricon is always interesting to have a peek inside. We wanted to check out what we could expect for the near future.

– *(Frost)* The road is pretty open, I've heard some new riffs which have been made for the new material, and I have a bit the same feeling as with the most sick things on "Rebel Extravaganza", some really bizarre stuff. But before it's time to work with the new material, we are promoting the album very much for a good while. We have a tour starting on the seventh of January, then probably a tour in the USA in February or March perhaps, and there's also been talk about a small tour in Norway, either before that or after, which will include Stavanger, Bergen and Trondheim, and probably more places as well. I really look forward to playing live again. I remember from the tour we did after "Nemesis Divina" that my capabilities as a drummer improved a great deal during these two weeks of gigs. I also look forward to presenting the material live, and I know we will have a great show with various effects which we are currently planning.

What kind of view do you really have behind your drumset when playing live?

– *(Frost)* It is definitely limited compared to the others. I have cymbals and drums that are blocking the view in addition to the fact that there will be a lot of smoke on the stage which is also limiting what I can see. I can't really concentrate on looking forward either, I am very concentrated as there is mostly very bad sound on the stage and I have to picture how the songs are going all the time. It doesn't take much before it turns out wrong.

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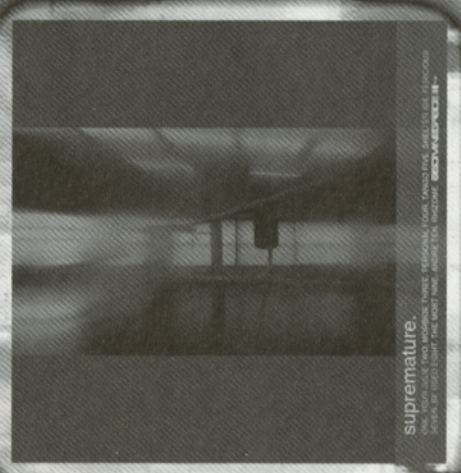

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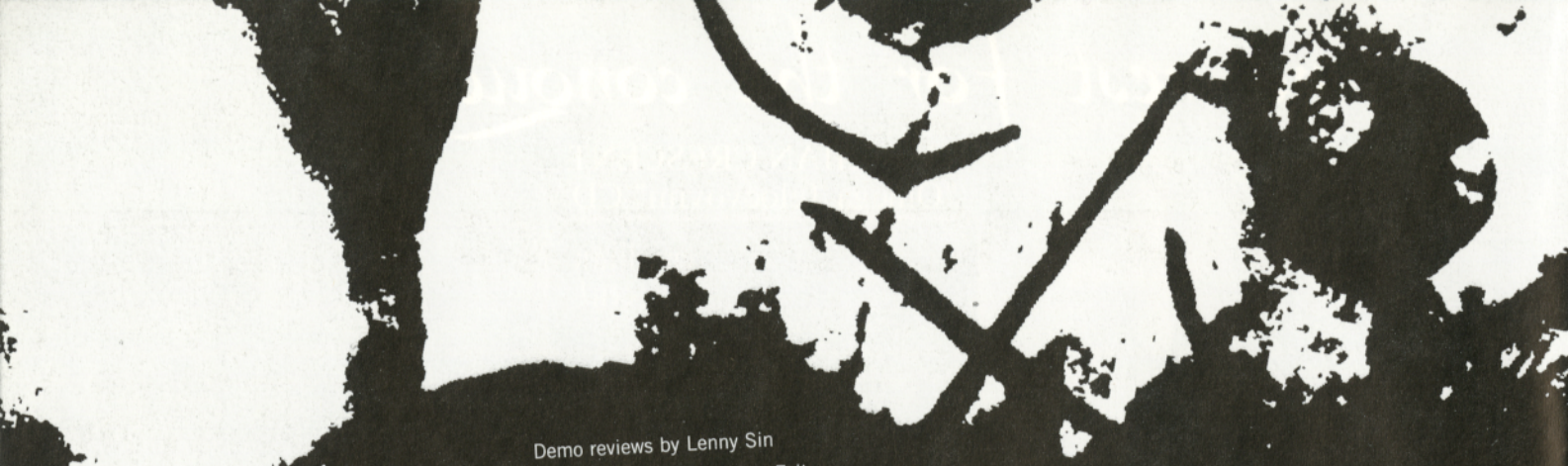


Demo reviews by Lenny Sin

Publication reviews by Tim Exit

underground avenue

Furze
"Trident Black Metal Feast - 99" (CD)

The morbid music of Furze is among us. Necro to a certain extent, especially the sound is pretty unique. The music Furze perform is very untraditional, and seems to have its roots in the older bands, though being strangely up to date. Furze have certainly got the possibility of becoming something noticeable. Their lurking riffs work nicely, and the different type of vocals serve its purpose well. Three interesting tracks of morbid Metal, what will the future bring? No price given, Knapstad. B. Rottemsv. 6. 7024 Trondheim. Norway. e-mail:furze_knapstad@hotmail.com

Gotmoor
"Uit den Donkeren Grond Gerezen" (Cassette)

Really intense stuff, but fucking typical and standard. Empty Black Metal in a high speed, but god dammit, how dull! Sounds like a hybrid of all the uninteresting Black Metal bands you can think of, no good riffs, no magic, no feeling, just emptiness with unnecessary synth. c/o Storm. Pelkemstraat 86. 9250 Waasmunster. Belgium

Griffin
"Conquers the World" (CD)

Metal is the name of the game from this Norwegian band, more 80's than anything up to date. A band that come to mind is Megadeth, not directly due to the music but due to the feeling they create. You could then say empty, uninteresting music in other words, and to a certain degree one would agree. It feels a bit dull, but the music they perform here is vital and has a nice drive. They combine traditional Metal with their own music, which work out nicely. I am sure that if you enjoy the kinder bands that have a certain 80's sound, this could be interesting for you. No price given, Marius Karlsen. Wessels Gate 5. 7000 Trondheim. Norway. e-mail:krn@c2i.net

Immemorial
"Towards 1347" (Cassette)

Pretty intense stuff is Immemorial's third demo, that offer well-played but typical Black Metal. Goatnecro from x-Ablaze My Sorrow is taking care of the vocal duties nicely, but what make this band invicible is their lack of identity. It basically sound like yet again one of the not that great Black Metal bands that have come out lately, all during these ten minutes of music. No price give, c/o Blash. PI 5280. 441 93 Alingsås. Sweden. e-mail:blash@algonet.se

Mortuary
"Demons Never Die..." (Cassette)

Hard-hitting Swedish Metal, ugly in the edges and full of drive. It has a little touch of the Swedish trademark, and leans more to the 80's Thrash bands than to anything of today. The music has a lot of energy and motion, and riffs! Great! Traditional hard Metal which makes drinking beer cool. Stylewise a combination of fast Thrash and ugly Metal. No price given, Martin Fernström. Byälvsv. 65 nb. 128 47 Bagarmossen. Sweden. e-mail:murder-one@hotmail.com

Nebular Mystic
"Taakeriket" (CD)

Very standard and ultra lenghty Norwegian Black Metal without magic. The music is built up extremely traditional, and without good parts, riffs and a good vocalist, it all becomes totally uninteresting. Three songs are present on this CD, but unfortunately they don't impress at all. 50 NOK, 60 SEK, 15 DM or US$8 from Nebular Productions. Ringen. Møllevein 37. 2010 Strømmen. Norway

Revokation
"Re incarnated Souls of Hell" (Cassette)

Intense Death Metal is churned out of the loudspeakers in a great speed. Lots of noise and power, Swedish Revokation is doing their stuff nicely. A bit chaotic Death Metal, but more pleasant and brutal music is the result. Appreciators of the sick sounds of Death in hyperspeed can look out for this act. Available for 5US$ or 20 SEK from Karl Envall. Blåklockestigen 1. 144 33 Rönninge. Sweden e-mail:hell-mongo@hotmail.com

Wagchor
"Sodan Julistus" (Cassette)

Melodic and fast Black Metal, built up in the very traditional way with synth and grim vocals. Not original, and the band doesn't allow themselves to be unique, as unfortunately the music they play is extremely identical with a lot of other bands. But if you just cannot get enough of Black Metal with synth, played in a melodic and nice way, this tape can be ordered for 20 FIM, 5US$ Europe or 6US$ elsewhere from c/o Striga. P.O. Box 43. 01620 Vantaa. Finland

Descent #5 (64 pages)
The very unique and artistic necessity in a mus

iclovers library is back with its fifth volume. Unpredictable as always, this issue contain interviews with both Metal bands like Enslaved, Angel Corpse, Marduk, Mayhem, Brocas Helm, Bethlehem and Darkthrone, and to me unknown stuff like Control Resistance, Der Blutharsch, Genocide Organ to name a few. Not only is the writing here excellent, Stephen's trade-marked layout make Descent a complete circle. He informed me that this issue is now almost sold out, so hurry up if you find this interesting. No price given, Stephen O'Malley. POB 2339, Stuyvesant Station. NYC, NY 10009. USA e-mail:s@khanate.org

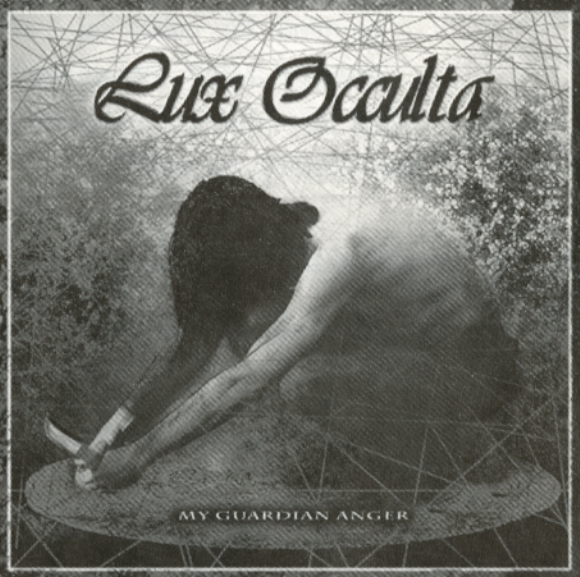
Fear Magazine #4 (40 pages)
A really great 'zine, unfortunately written in Swedish for you who aren't up to date with this language. Lots of very informative and interesting interviews with among others Mercyful Fate, Meshuggah, Fear Factory, Dark Funeral, Lord Belial, Marduk and much more. The writers here are doing a fine job at making the interviews good, and they do even have critical reviews. Great read! No price given, c/o Michal Pogorzelski. Edwin Berlingsgata 8A. 252 50 Helsingborg. Sweden e-mail:fearmag@hotmail.com

Heresy Magazine #3 (60 pages)
If you want to keep yourself busy with what is going on in Australia, as well as reading about other bands, Heresy is a very good way of doing that. This 'zine is well-written and serious, with interesting and informative interviews, featuring among others Agatus, Desaster, Vital Remains, Usurper, Mayhem, Marduk, Angel Corpse, Destroyer 666 and Vulpecula. You also get a live-review of Agatus/Gospel of the Horns and reviewsNice layout with many pictures make Heresy a nice, insightful read. No price given, P.O. Box 136. Kew. Victoria. Australia 3101 e-mail:heretic@werple.net.au

Legacy 02/99 & 03/99 (164/148 pages)
The ultra thick German Legacy is a total necessity if you are curious and want to keep up to date with what is happening in the extreme Metal scene around the Globe. Good dark layout, massive amount of interviews and reviews, Legacy is a must if you understand and can read German. Each issue is up to date and feature all the leading and less known bands. It's just a massive magazine! Devil Inc. Publishing. Legacy. Guerickestr. 98. 66123 Saarbrücken. Germany e-mail:redaktion@legacy666.de

Lux Occulta

MY GUARDIAN ANGER



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fax: ++48 52 3330 248, e-mail: paganrec@friko.onet.p

Having looked forward to the follow up album to "Forever Underground" that Vital Remains released in '97 ever since those days back then, it was therefore a great day of darkness when "Dawn of the Apocalypse" came to this World. Immediately placed in the CD-player, Death Metal just as we hoped it would be hit my soul with immense force. Nothing to complain about, Vital Remains have yet again delivered an album filled with all the glorious destruction music can bring to mind. We called up Joe Lewis for a chat, and as daylight immediately turned into dark evening, he picked up...

TOTAL DESTRUCTION

BY:MELANHOL_X

-"Right now I'm not sure what is happening. We are definitely ready to do something and we are just waiting to hear back from Herve (the Osmose boss -ed) to see what he has planned for us for touring. As soon as he tells me what's going on, we'll be ready to start rehearsing and getting our show together, so when we do tour we will be great. I want to do a really long tour. Our last tour was about a month long, twentynine days, in Europe, but this time I'm hoping that we at least get maybe fourty shows or something. That would be great. If I had the choice, I would do it all year long, I would just love it. It's what we always wanted to do ever since we started the band, but I would be happy if we would get six months of the year to tour, and then the other six months to write new songs and record a new album. Then we could visit not just Europe, but Japan, Australia, New Zealand, South America, Mexico, Canada, to tour all the countries."

Is it important for you to tour with certain bands, or doesn't it matter?

-"I really wouldn't mind touring with pretty much any band, I mean, it wouldn't really bother me at all. It's an advantage to tour with a band that has toured before and have a following, like Vader for instance. They tour a lot over in Europe, and we'd love to tour with them. I just want to tour, it's what's in my blood and I want to get out there and play in front of all the people. It makes me like high, you know, it's great."

Do you learn something from touring?

-"Yeah, that you definitely need to tour to sell records. I mean, you can sell records if you have good music, but it helps a lot if you can go on tour and support your album, and plus you get to meet a lot of people and a lot of correspondence back and forth when we go home. I talk to some of these people that I meet when I'm on tour, like for instance magazine editors that I meet when we're on the road, when I get home they want to get in contact for an interview or something. As far as a learning experience, it's definitely not something we're used to. I mean, we do it here in the United States, but we have never toured Europe since the last tour we did with Vader and Malevolent Creation. It's a lot better in Europe as far as touring goes, in America you don't get to tour on a bus like you do in Europe. When you go to Europe you get the bus, you get the king treatment over there."

But the turnout to the shows are the same, right?

-"Yeah, the people here still come out to the shows as well as they do in Europe, but I think the European crowds give back more than the Americans do. The European crowds bang their heads, they throw their fist in the air, they chant during the middle of songs, it seems like they appreciate the music a lot more. The people here they watch the show and pretty much stand here and look with their arms folded, and once in a while they'll brake out and start slamdancing in a pit you know. To me it seems like in Europe the crowd is Metal, they are there with the leather jackets and the spikes, the long hair and they are banging their heads, it's awesome! And it gives an awesome feeling when people appreciate it. We've toured the United States three times in the past five years, and we always play local shows and we always go down to New York to do a show once every few months, we've played in Boston a lot and in Pennsylvania, the surrounding area we do quite some shows. Our first tour we did with Autopsy and Morgue, then we did a tour with Incantation in the Summer of '97 before we went to Europe on the Vader tour. So we get our fair share of shows in the United States."

How did the recording for your new album turn out?

-"Well, we had a long time getting it recorded because we actually had gone to three different recording studios. We started off going to the same recording studio that we recorded "Forever Underground" at, and we didn't feel right about things as we started getting going there, so we decided we didn't want to record there. We had to go to another studio that really didn't work out for us either, and finally we went to Dangertrack studios, which is located right here in Providence and we ended up spending about a month inside the studio, recording and mixing, and it was a long, long process. We are really picky when it comes down to the recording and mix. We want everything to be just right, and it took long hours and long nights. I mean, it was really stressful, but in the end we were really happy with what came out of the production. With a bigger budget or something, we could have probably done a lot

better, but for what we got for a budget, we did a pretty good job and we are pretty happy with the result."

Cryonics Records also released your demo "Reduced to Ashes" on a limited CD. How did this happen?

-"They are doing a collectable re-release of old demos from certain bands, and what they're doing is making on the side of the CD a little picture, and when they make the entire collection you pile up all the CD's in a row and it creates a picture. When they got in contact with me, they wanted to know if it would be possible if they could use our "Reduced to Ashes" demo as one of the releases, and I was pretty excited about the idea and wanted to do it. We put that together and I got some old pictures, I had the old cassette dubbed down to a CD-R and I sent it to them. They put it together and released it. They made five hundred copies of it, not many, for the collectors that want to get it. It came out really good and we're happy with it. We definitely wanted to put that out because the only copies of that tape that ever were released, I think there were only two hundred cassettes back in 1989 that got out. Not too many people have it, so now it will give certain people a chance to hear it and then the people who don't have it can tape it off from friends from that CD. People can get to hear what the band started out as way back then."

How do you feel about the older days?

-"Looking back, I can't believe that was actually the music, but compared to now we've gotten so much better, and it seems kind of strange that the music has the same roots but it was so simplistic back then. Now it has grown into something more advanced, and we're just happy that we could stay together all this time and create such extreme music. I think back then, we were much younger and we tried really, really hard to make music and to get out there and play shows, and as it progressed, now writing music comes more natural to us and we don't have to struggle and try so hard to do it. We know we can and it makes it that much better for us to be able to put more time into the creativity of the music, to create better music. The mentality overall has progressed from primitive to now sophisticated almost."

"Dawn of the Apocalypse" is the title of the new album. Joe Lewis explains...

-"We thought of the concept and we wanted it to have something to do with the millennium coming and all the hype about how this millennium is supposed to be an apocalypse or the end of the World or what have you. We figured it would be a title that would fit perfectly being 1999, and it's on the verge of the new millennium, so we wanted to call it "Dawn of the Apocalypse". We pretty much had the concept of the title "Dawn of the Apocalypse", everything having to do with different circumstances approaching the dawn of the actual apocalypse that's supposed to come."

Do you have any philosophies regarding the new millennium?

-"To tell you the truth, to me it's just going to be another year going by, and everyone is going to celebrate and I just hope that we can still go on and create more albums and keep touring. That's my philosophy for the new millennium (laughs)."

Do you set up specific goals for the band?

-"Our last goal was to release this new album and get out there and tour as much as possible, so we can come back and write a new album and do it all over again. That's all we want to do, to write music and keep performing it. I think we will always stay like a brutal Death Metal band with the same roots that we've always had. I don't think we'll ever get into anything more than Death Metal, that's what we live for and that's what we started out as. This is what we want to do and that's the kind of band we are. It was the meaning of "Forever Underground" in a sense, like we wanted to stay the way we are musically, but progress in our musicianship, but we want to stay right with this kind of music and be the best at it."

How are things working with Osmose?

-"So far so good! Osmose have been true to everything they've told us we'd get, and what they would do. They've been treating us very well, we have no complaints so far and we are waiting to see how widespread the Osmose America deal is going. It's just under two years now I think, we are waiting to see it grow, just as the European Osmose is. I'd like to work more with Osmose in the future. This is our last contracted album with them and we obviously have to re-negotiate for our next album with

Herve and see how things go. But like I said, I'm really happy and looking forward to maybe working again with Osmose."

You've participated on a couple of tribute albums lately. Do you take it as a challenge?

-"It's not really too much of a challenge for us, we take it more as a compliment since we get to cover the songs you know. It gives us a great feeling to know that we can be a part of a compilation, to a band we enjoyed listening to growing up as a kid you know. We like doing them, it is really fun for us. The budgets for these compilation albums aren't that good, it's enough to do a quick rendition of the song in the studio. They don't give you enough money to spend enough time to really go all the way out and get a good production. But for the money that you get for it, you can get a decent production and I am pretty sure that's all they are looking for anyway."

Is there a song you really would like to do a cover of that you haven't done yet?

-"That is difficult to say, there's like so many! We always wanted to do "Hotel California" by The Eagles. It sounds strange but we always had the idea of changing it into a Death Metal song and doing that, with the same lyrics (laughs)."

It's not the first song that comes to mind when thinking about Vital Remains I would say!

-"(laughs) No, but it's actually true. We always talk about it and it's funny. I don't know if we ever get to do it...

Vital Remains on a tribute to The Eagles?

-"(superlaughter) It sounds weird, but what band did the Doors? Didn't some band do "Light my Fire" or something?"

I really don't know, but I'm sure someone would be able to go through with an idea like that. But as we all wait in anticipation to the Vital Remains version of "Hotel California" (don't we all get that silly melody in our heads now?), when I did this interview I had yet not seen the cover of "Dawn of the Apocalypse", so that was our next topic.

-"It's basically a picture of one of the cathedrals in Rome in total destruction, and the entire cover is in brimstone and fire. It's got demons hailing from the sky, and the pope is in the front of the photo on his knees praying just as when a huge raven is coming down to swoop him off the ground. It's just like a total destruction, like an apocalyptic scene you know. It's death and destruction, just madness."

Isn't it difficult to pass ideas back and forth with an artist, like is the case with Petagno?

-"Well, we had a faxmachine
and a computer to talk back and forth with him, so it wasn't really that difficult. Plus we talked with him on the phone back and forth. It was a constant communication going on when we were doing it, and it really turned out rather well."

Though the near future looks likely to keep Vital Remains busy, they still have a little time to concentrate on some new material.

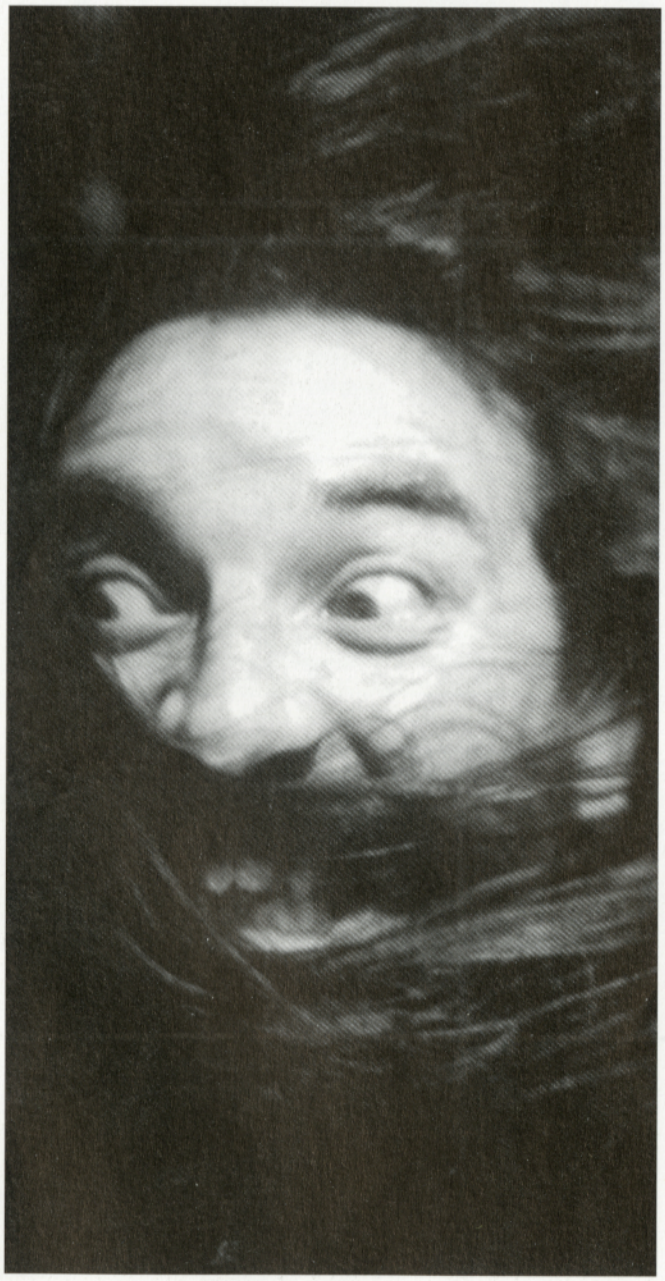
-"We're starting to work on some new stuff, nothing complete yet. We're fooling around with some different guitarriffs and drumbeats, and we got them down recorded on a four track. We are taking it slow right now, taking our time with writing new material because we still have the opportunity to probably tour soon. We want to make sure we are ready to rehearse for a new tour and then we can concentrate on writing our new material. We have some ideas on what we are going to do pretty soon. Nothing I want to say yet. We don't have a tour scheduled for the US yet, but we are working on looking into some tours for the United States. There was talks with Angel Corpse about maybe doing something after the new year, with possibly Krisiun, but I am not sure yet. We are also supposed to be a five piece band, and when Jeff quit the band, we had to break it down to four and I would sing and play bass. After "Forever Underground" was done and we had toured, we sat down and took the time to find another singer and we found Thorns who is doing the vocals on the new album. Currently now we are working on finding a lead guitarplayer to rehearse with us and to come on tour when we are ready to tour. We will be touring as a fivepiece. We get the full effect of the album when you listen to the album, or "Forever Underground" for that matter, what you hear on the CD, you'll see live, played like it is on the album. The basis of the band was always Tony, myself and Dave back since "Forever Underground". Now there's four of us and we're just missing a lead guitarplayer which we have a couple of people in mind that are supposed to come and audition next week for us. Pretty soon we'll have the lead guitarplayer in position. A couple of the guitarplayers say they only want to be part of a touring situation, and there's a couple of the guys that really want to join the band. Obviously we are going to look more towards the people that want to join the band, but if there is a better guitarplayer that just wants to fill in for a tour, that will be good too. But we don't know yet, we haven't evaluated anything and we are still auditioning."

Healthy trip

BY: JACK NEGATIVE

LONG VOYAGE BACK

Phil Gresik is a name known very well for those of you into Australian destructive Metal. He's been in Hobb's Angel of Death, Bestial Warlust and now Destroyer 666. But his solo-project Long Voyage Back is definitely something different than that, and as his excellent second album was released now recently, we joined the voyage for a quick update.



Everything has a start, and so is also the case with Long Voyage Back. The selftitled debut album was followed by his second album, simply titled "Long Voyage II". But in what direction did the second album take compared to the first? Phil explains, "I just wanted to expand in all the right places if you know what I mean. And with greater resources, I was able to take the music further. The first album was primitive, but that can be good. I also wanted to use more melodic vocals, and use keyboards in more parts, because some songs required it." That is also one of the positive aspects of Phil's music, he blends the synth nicely into the music, not overdoing it or making it boring in any way. But before we forget, the background for the name of his project..."The way I see it, is you have the self in parts, but with a centre, when you explore other realms and drift. It can be a long voyage back to the centre to keep the balance. Some people never come back and just don't want to." But I would certainly come back and explore more of the music Long Voyage Back have to offer. Especially the debth of it is interesting, as well as the lyrics which goes hand in hand with the music. "I think people will understand the lyrics. They're quite simple in one way, but have layers, that hopefully unfold when they are heard with the music. The ultimate complexity is simplicity. Say a lot in a little is the motto on that recording." Certainly, Long Voyage Back's music doesn't contain a blast of continual vocals, but when he sings it has a nice effect on the whole result.

Being in the studio searching for the right sound on the drums, the right fuzz on the guitars and all that is sometimes something that require patience and experience. "It's a process. Because I do everything except the drums, I never know exactly how it's going to sound. I can't rehearse all the instruments at once, so it's a discovery for me, but I do know that all the music in my head will fit together, and because the recording days were only seven hours long, it was quite difficult at times." New ideas can pop up while recording in a studio, as well as learning about the stuff that not always work out that well. "I learn't a lot about what can, and cannot be done, as well as my strenghts and limitations. It did spark a lot of new ideas. I actually wrote the skeletons of two new songs, and the lyrics while I was doing that recording. There's a lot of feelings going on in the studio. The joy of realizing the music, the anxiety of hoping things will work. The aural degeneration of hearing the same parts over and over. And then there's the embarrassment of wrong notes..."

Top name producers are used as a pretty bad and obvious lollipop for us to suck on, as many of the bands and labels think that the producer alone will make a huge difference. But Phil didn't travel all the way to Morrissound, Florida, or Abyss, Sweden for this album. It was recorded on Australian soil, mixed and produced by Tony Nesci..."To my mind, Tony likes natural sounds. He records the sounds from the source well, and doesn't alter them a lot. We mixed it together, so there were a few disagreements. You know how it is, some like cheese, some like milk, and some like leather...but it's all from the same beast."

Inspiration to write music can come from many different aspects in life, but when asked how important his Australian surroundings are for his music, this is what he responded. "I think the music you create is more from your state of spirit and mind, than environment; although it must have an impact. Australia is a very beautiful place. It's too big for most to encounter it all. I'm actually going to go hiking up to the north east coast of Victoria next week, and I'll probably write some music and lyrics while I am there."

Repetition is not necessary for Long Voyage Back, as there are a lot of material to explore..."I am happy with the new stuff. Ever onwards, the lyrics are getting better, more varied, and the music is simply progressing. I don't want the same sound or style on any album, because it becomes like an eagle in a cage." A great relief indeed, as I definitely enjoy music with a future.

HATE ETERNAL

HATE ETERNAL'S DEBUT SLASHER HAS BEEN OUT FOR SOME MONTHS NOW. BUT THIS TYPE OF MUSIC NEVER GOES OUT OF FASHION. STRAIGHT AHEAD INTENSE DEATH METAL IS WHAT ERIK RUTAN AND HIS FELLOW COMRADES DELIVER IN A FULL FORCE WAY. IN BETWEEN HATE ETERNAL, HIS OTHER BAND ALAS, HIS WORK WITH MORBID ANGEL AND THE STUDIO HE'S OPENED TOGETHER WITH STEVE TUCKER, MR. RUTAN WAS FOUND ON THE PHONE, HAVING A CONVERSATION WITH NORDIC VISION.

BY:TEX SILVER

-"The name of the band is very suiting for the type of music that's on that record. I actually adopted the name from a Ripping Corpse song, one of the last Ripping Corpse song that I wrote for my previous band, and just the name hate eternal just represent how I personally feel really. The inside, deep seeded and rooted emotions that I have and feel, and that's why I have incorporated that into Death Metal over a decade now. Hate Eternal for me was a perfect representation for what the music is about. The whole purpose with Hate Eternal was to do something that was Death Metal, plain and simple. I wanted to create something that, if you like true Death Metal you'll like Hate Eternal. Hate Eternal for me is Death Metal from the beginning, and every other record that I will do will persistently be that. To me that is not limiting but keeping true to what I believe in. I have another band called Alas which is completely different, and I play with Morbid Angel, to incorporate my stuff into different things is great, but to make a vision and keep true to the vision is, the vision of Hate Eternal for me was to make this massive Death Metal record and a band that would be a very assaultive attack musically, and take all the amount of years that I've been investing into my playing and putting it into one mass, that is Hate Eternal."

Hate Eternal released a demo about one and a half year ago which we got here at Nordic Vision. This demo was likewise as the new CD ultra intense and brutal, and luckily a couple of those songs found its way to the CD as Erik explains.

-"Two of the songs from the demo are on the album, but all the rest of the stuff is newer stuff. My voice is a lot powerful, when I did the demo I had only been singing for about a week, and I had only been playing with my drummer Tim for about a week, we had just met and we just started doing it, and even though I had the concept for a few months before that, we have had two years to grow and I definitely worked on making every new song very intense and the songwriting just became more massive and we became really more solid."

"Conquering the Throne" is the title of the album, which the cover pretty much leads your thoughts towards as well.

-"To me the throne was like this goal, this standard which I set to myself as far as how I wanted to approach this record. Musically and lyrically speaking, everything as far as with this record, I had a very high standard of what I wanted to achieve. To me that was the throne, achieving the essence of what I feel Death Metal should be and then to incorporate everything into this record that I've been working on for well over ten years, to me it was a very personal thing this "Conquering the Throne". I also wanted to make a statement with this record, to all the people out there that have been loyal Death Metal fans or new fans, or any type of extreme music like Black Metal, I wanted to put out a record out there that people could see, that there are people like myself that have been around for quite some time, that are still very passionate about Death Metal. I hope that Hate Eternal will help revive Death Metal, it's like ten years ago Morbid Angel and all these bands came out and Death Metal was this massive thing, and then for years so many bands were coming out and not enough original and good stuff, and now there's a whole new wave of Death Metal and I definitely want to be a part of that."

Nothing is better to hear than that, as we really need some fucking insane and original Death Metal in our veins. But could Hate Eternal bring Death Metal a step forward without being too original?

-"Well, to me Death Metal will always be underground and it was always meant to be. Death Metal will never going to be this huge thing, but within the confines of Death Metal for me it was just an expansion. Just to be able to create another band that would appeal to the Death Metal listener, because for me there are a few bands in Death Metal that really have amounted to a lot and have made a difference you know. I want to make a difference with Hate Eternal, that was my goal. Another expansion for people to appreciate."

Erik Rutan is most known for having been in Morbid Angel, and now being their live guitarist. I asked him if he had brought some of the things that he learnt from Morbid Angel into either Hate Eternal or his other band Alas?

-"Certainly! With Alas it is a completely different thing than Morbid Angel. It is a whole different expansion than anything I've done before, but from the knowledge of just being a part of Morbid Angel now for almost seven years, I've learnt a lot about touring, about working with different people and besides that, Morbid Angel have always been my favourite Death Metal band before I was in the band. It has definitely been a great learning experience and I have definitely taken that and used that with everything. To me it has always been an honour to be a part of Morbid Angel, and I think with Hate Eternal I try to incorporate some ideas that I incorporate into Morbid Angel, but to really make it as big departure from them. Out of respect to Morbid Angel, I wanted to create something different than anything I've done, but kept the integrity of what I introduced to them and being a part of the band."

Is it complicated to combine Hate Eternal and Alas with still being the live guitarist of Morbid Angel?

-"Well, I've been helping them out for this tour, for all these tours actually for their record, but I am not quite sure for what the future will hold, but it has definitely been difficult. With Hate Eternal I had to record at three different times over three months, just because I was on tour with Morbid Angel. Even though we only spent two weeks all together on that record ("Conquering the

Throne"-ed), but for me music is my life and I am totally dedicated to everything I do. All three of the bands I do are very important for me, so it just demands good planning I guess."

Turning accepted negatives into positives is an underlying theme on the album. What do you mean by that?

-"To me, rage and hate and deepseeded anger is usually classified as a negative emotion that turns people into you know, indulging themselves into chaotic behaviour or disruptive behaviour. For me, I've been able to turn the "negative" emotions into a positive outlet, and Hate Eternal for me is a complete outlet of all my rage, and that's why the name of the band is what it is. From personal things that I've witnessed in my life and gone through, to create this type of feeling that is inside me. I've been able to incorporate those emotions solely into my playing, and to me that is turning the negative into positive. So many people have uncontrolled anger but don't know how to direct it, and I've choosen to make a path for myself to express this type of emotion into this form of music which is Death Metal. To me, the more rageful Death Metal is, the more passionate and the more true."

The level of energy is truly amazing on the album. Did you feel the same energy among you when you were in the studio as well?

-"In the studio it was more chaos I think because I had a certain amount of time and I knew I had to leave for Morbid Angel touring, and I was pretty stressed out, and definitely that energy was captured on the record because of the pressure. All kinds of energy is captured on the record, negative energy, positive energy, there is so much energy going on during the record. I think that's what put it over the edge that little bit more because we were all very passionate about this record. We wanted to make this record stand out from other records, and I pushed everybody in my camp really hard to do this record, including myself and it definitely shows."

Do you set up new goals after each time you have accomplished them?

-"Yes, definitely! Already the next Hate Eternal record I have a couple of songs written and then some ideas that I want for the next record, and as long as you know you did the best job you possibly could at that time, that's what matters. With the Hate Eternal record I did the best job I possibly could. I put in twohundred percent behind that record, and now the next record I expect to put in twohundred and twenty percent you know. I just want to keep pushing as hard as I can, so I always make music that will be exciting and interesting to the listeners, and to myself. I've been playing music for almost fourteen years now, to me I have to keep writing and expanding to make it exciting for me. Every new song I write always gets that much more exciting to me."

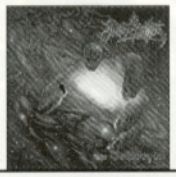
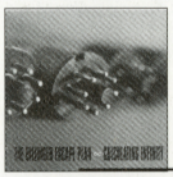
Erik wrote the majority of the lyrics on "Conquering the Throne".

-"For the future records we are all going to incorporate musical approaches, like our bassplayer Jared, Tim and me, we are all going to write the record together. The music shape the lyrics as I write the lyrics after the music is formulated, and the music to me creates a certain vision lyrically for me. I also read a lot about different philosophies and different religions and cults and stuff like that. I have a lot of visions to express and feelings of my own, so that's what fuels my lyrics."

You signed with Wicked World, which is Earache's sidelabel. Did you consider signing to someone else than them?

-"We had a couple of other labels interested, but because of my connection with Earache through Morbid Angel, that's why we signed with Earache. I know all the guys there and I knew that Dan (label manager, UK-ed) who ended up getting us signed really loved Hate Eternal, and I genuinely felt his excitement to really get us to Wicked World. He wanted to do more underground Death Metal, which for me just made sense, and they have done a great job so far."

SOUNDCHECK

	FENRIZ DarkThrone	FROST Satyricon	MANIAC Mayhem	SAMOTH Emperor	SHAGRATH Dimmu Borgir	TOTAL
SATYRICON Rebel Extravaganza	9.1	*8.5	8.8	8	7	41.4
 **ANGEL CORPSE** The Inexorable	10	7	7.1	6	7	37.1
HATE ETERNAL Conquering the Throne	6.5	2.5	5.1	9	8	31.1
BEHEMOTH Satanica	6.5	5.5	4.3	9	5	30.3
CANNIBAL CORPSE Bloodthirst	6.5	3	4.5	5	6	25
 **DILLINGER ESCAPE PLAN** Calculating Infinity	9	4	5.5	2	3	23.5
MALIGNANT ETERNAL Alarm	4	1	4.1	7	5	21.1
SEPTIC FLESH Revolution DNA	5.5	2	4	4	4	19.5
TODAY IS THE DAY In the eyes of god	5.5	3	2.7	4	0	15.2
MORTIIS The Stargate	2	0	1.9	5	1	9.9

*Due to Frost's participation in this Soundcheck, and due to the fact that satyricon is also here, Tex Silver from Nordic Vision have given the Satyricon album points.

Album Attack

Abaddon Incarnate
"The Last Supper"
Season of Mist
Truly intense and raw, almost to the point of being chaotic. But they keep the structure no matter how chaotic it may sound. But one thing is for sure, this is music for the soul that enjoy audial massacre. Abaddon Incarnate that hail from Ireland, doesn't leave a moment for a breather, doesn't sit down and relax, it is constantly full speed and total armageddon all the way, in the shape of Death Metal.

Abhorrence
"Ascension"
Wild Rags Records
Rough and well-played Death Metal is going through our head during these three songs. Abhorrence is a Brazillian band that is very, very traditional, and without the original riffs or the outrageous aggression, they become a bit boring. They definitely have talent, which they show during these songs here, but something more than that is difficult to say. The music has a good drive and the brutality is nice, but I wish the band had a little extra to offer. Something that would have made them stand on their own musical feet.

Abominant
"The Way After"
Wild Rags Records
Abominant turned out to be a really standard band with boring Death Metal. It really gets nowhere, just music without direction. Unfortunately that is, because I had expected Abo-minant to be able to deliver some sharp Death Metal. Instead it turned out as an anti-climax, despite cool music now and then.

Adversam
"Animadverte"
Scarlet
The purest black flame is still alive...or so it says on the info that followed this standard CD. We have it again, lots of nice synth, typical music and standard ingredients. Black Metal with speed, but without depth and magic. We just repeat what we have said before: this is boring and a waste of time! We have heard this before, and it doesn't get any better! And to call this a frightening debut album must be a joke from grandma.

Aeternus
"Shadows of Old"
Hammerheart Records
Kicking us in the face with the very intense Death Metalish opening track, it is no reason to hide. No light is going to destroy this morning. Aeternus bring us into an intense album of nine tracks that should by no means disappoint earlier fans. Intensity and atmosphere is present, and when they do it this way, we can only enjoy their music.

Agathodaimon
"Higher Art of Rebellion"
Nuclear Blast
Incredibly boring album. They went to Romania to record this ultra boring piece of quasi Metal, while they in reality should have travelled to Mongoland. Extremely non-action music without highlights, just again and again showing us how little creativity the band have in each of the too many songs.

Agent Steel
"Omega Conspiracy"
Candlelight Records
If you can stand high pitched tiny male vocals, with Heavy Metal creating the base, go ahead. Agent Steel is one of the too many old bands that have risen from the ashes. This is not an album I have been waiting for at all, and it doesn't make that much of a difference in this overpopulated World, but it has a certain nostalgic factor which at specific periods in life is appreciated. This is oldstyled Metal with a very up-to-date sound.

Amen Corner
"Darken in Quir Haresete"
Demise Records
Very underground Black Metal, and likewise totally boring. Not one great riff, not one magical moment, and of course not one glimpse of the Satan kingdom. Amen Corner is nothing but a boring band, playing very structured and kind music which is more than dull. Their music seems to get nowhere, and the more doomy riffs they offer makes little sense.

Amon Amarth
"The Avenger"
Metal Blade Records
The highlight in Amon Amarth's career have been made with this powerful and catchy album. Combining the advantage of Peter Tägtgren's production skills, and the music of Amon Amarth succeeds very well. The Katatoniaesque "North Sea Storms" is a great highlight with its floating and heavy structure, and the other songs follow the same qualitylevel. This is of course if you enjoy Swedish melodic Death Metal, that one could say Amon Amarth is a part of. The real heaviness of this album makes it good, nut as there are some not that great parts and riffs on this album, it pulls it an inch down. Too many nice melodies, right! But these Swedes have done their best album to date if you ask me, so go for it if you enjoy powerful (Death) Metal with catchy melodies.

Ancient
"The Halls of Eternity"
Metal Blade Records
The third album for Ancient on Metal Blade Records is unfortunately a quite boring and standard product. Stripped for the unexpected, this Black Metal album reaches nowhere in the overcrowded market. It could if the traditional music would have had great riffs and parts, but this flirts with emotional music and bores me just like all these stereotype albums does. The synth and female vocals sounds as if it could have been from every other band using the same ingredients, there is not a trademarked Ancient feel over it, and that certainly doesn't help the music. Ancient lack direction with their music, and if you want to find it out, this album is your chance.

Angelcorpse
"The Inexorable"
Osmose Productions
Fantastic! An album of such intensity and violence is just what one would need in these days of clinical destruction. Angelcorpse have clearly outdone their two earlier albums by a good distance, and that is just what I have been waiting for from this band. A small touch of early Morbid Angel is present, but their fast and raw Death Metal goes much further than that. The muddy and raw guitarsound is perfect for this album, especially brought to perfection in the great "Wolflust". And it just continues...great riffs hitting you in the face, ugly vocals and a carnage of sound. Angelcorpse have definitely made another great and insane Death Metal album available to all mortals.

Anorexia Nervosa
"Sodomizing the Archangel"
Osmose Productions
A mini-CD gives us a taste of what to expect from this musically developed French band. More Metal is definitely what we get, but also intensity and unusual ingredients. Musically speaking one could place them among Black Metal bands with their use of synth and vocals, but it would be wrong per definition. This is more experimental and bizarre, definitely worth a check. Their new album entitled "Drudenhaus" will definitely be met with curiousity as the material on this mini-CD holds certain quality, though is far from being revolutionary.

As Divine Grace
"Supremature"
Avantgarde Music
This musical development was certainly not expected, but it simply made the listen more interesting. You might ask where the Metal is, and the answer is - gone. This album present these Finnish musicians as a Rock band, and a decent one as well. Minimalistic The Cure influences to the music made the listen more of a journey than a necessary listen, and it opened the music up to a level where it could be appreciated, and even enjoyed. Nicely melodic, a bit rough and very honest.

Behemoth
"Satanica"
Avantgarde Music
Bands in the Black Metal genre might not be admired for their innovation, but one exception is Behemoth. Having been a rather traditional Black Metal band for years, "Satanica" mark a change in their history. This album is a pretty hard and raw Metal album, or maybe more correctly Black Metal album. So then, instead of repeating their past, Behemoth have moved forward and that is nice. This album is a fairly nice one, with quite a few good ideas that work out nicely. We would say it is a complex album and it definitely take several listens before you get the whole picture. In other words, this album offer you something. The sound on this album is also clearly the most powerful the band have had, and really emphasize the complexity and strenght in the music. Tired of old ideas and curious about the future, Behemoth have produced a Black Metal album that sounds like the new millennium rather than the 80's.

Bewitched
"At the Gates of Hell"
Osmose Productions
Bewitched continue with their Heavy Metal, and I am definitely not fond of this traditional Heavy Metal music, the only thing that is nice here are the title of the songs. But one have to admit that the Metal is nice and listenable, though very traditional and cliché. They move forward with each album, but never leaving the older days behind. The songs have much of the qualities of the older days of Heavy Metal, and if that is something you dig, then we'll leave it with that.

Bloodthorn
"Onwards into Battle"
Season of Mist
Continuing in their floating fashion, the new Bloodthorn album didn't bring anything unheard with it. They certainly have their good moments on this CD, but mostly it feels like it all of a sudden stop, and goes back to just floating Metal without the highlights. They have composed the music favourably for the motion in the songs, but it's not like we haven't heard music like this already. Floating Metal is nice as background music, but again as the main focus, we feel that Bloodthorn have done an okay album, but it gets a bit tedious.

Album Attack

Blot Mine
"Porphyrogenesis"
Near Dark Productions
Very standard and traditional Black Metal with some synth and a pretty fast pace. Nicely played, yet so helplessly boring it has no end. Followers of traditional fast Black Metal that has no interest in originality could perhaps find this interesting though.

Blo.Torch
"Blo.Torch"
Wicked World
The Dutch band here unfortunately deliver us an album that only manage to go into one ear and out the other. Quite badly provoking at times, while now and then making music that is nice, but not making much of a difference, though. Their Swedish sounding riffing in their faster songs makes them boring, and the material on a general level doesn't really stand out and making us curious for more. The album is quite varied going from Iron Maiden influences to Thrashy parts. But one song is enough, and "March of the Worm" will be choosen.

Brutal Truth
"Goodbye Cruel World"
Relapse Records
It's goodbye to Brutal Truth, and what a way of saying adios. A double CD with a total of 56 tracks! 56 tracks of chaotic and insane Grind Metal, for all the sickos out there. If you are sick, Brutal Truth are a lot sicker!

Cannibal Corpse
"Bloodthirst"
Metal Blade Records
It is great that Cannibal Corpse never compromise, just head on forward without no sidepaths that distract them. Take the third track "Unleashing the Bloodthirsty" as an example of the neverending magic of Cannibal Corpse. Listen to the insane violence, brutality and aggression. Listen to the raw and great vocals, the heavy and aggressive guitars, and not to forget the intense and pounding drums. It's great hearing the disharmonic riffs harmonizing into the music like a dream, and the riffs make the fist punch the innocent repeatedly in the head. Again I feel that a Cannibal Corpse album just grows and grows, it never stops, and the adrenalin kick continues into eternity. Despite staying firmly within the traditional style they have always been, they still surprise and bring energy into Death Metal. Cannibal Corpse prooves that aggression and violence is great, and "Bloodthirst" place itself in the now long line of superb Cannibal Corpse albums. Violently recommended!

Cephalic Carnage
"Conforming to Abnor-mality"
Headfucker Records
People from the bong generation smoking and playing abnormal Grind Metal, disharmonic riffs, ultra growling vocals and plain powerful nasty insanity. The speed are at times beyond what the ears can grasp, and will be highly recommended for people into this deformed insane Grind mentality.

Con Anima
"The Book of Riddles"
Scarlet
A rather unusual musical experience is forwarded from this new Norwegian band. It gets quite lengthy but it is better than all the other dark/gothic emotional bands around. Less emotions in other words, but this is a music style that really never have interested my soul. It doesn't have the necessary power or debth, nor magic. They play their music in a nice way, but still it becomes a bit normal. Somewhere between dark pop music and Gothic metal is where we could find this band, but it really isn't close to being interesting.

Danzig
"Satans Child"
Nuclear Blast
Not since "Danzig II: Lucifuge" have I heard Danzig. Haven't experienced their new style of more Electronic music, as I have heard. It was therefore with great interest this new Danzig album was spent time listening to. And what a heavy album it is. With a dark mood and a very suggestive drive to the music, it definitely pull the soul into the sombre surroundings of each track. Glen Danzig's characteristic vocals make the frame around the music, and with the dark beats and really heavy guitars, "Satans Child" surely offer Metal that won't go by unnoticed. Very massive and heavy, pounding Metal that sounds fresh and vital.

Darkthrone
"Ravishing Grimness"
Moonfog Productions
Anticipated like Hell, the new work from Darkthrone did nothing but salute the soul of the hungry. Before we do anything blasphemic, the third track "Claws of Time" must be celebrated with greatly dominant worship. The feeling and music is totally consuming all forms of life and the lyrics greater than Blasphemy just add the total excellence to this album. As a dedicated appreciater of Darkthrone, this album is a great highlight and firmly prooves that time has not caught up with this band. Darkthrone keep the feeling of Black Metal breathing through their music, and by continuing their mid-tempo Black Metal also on this album, Darkthrone is just where they have always been. Each track stand out as great, the vocals are great, the riffs supreme and the drumming likewise, this is clearly one of my definite favourite albums this year.

Dead Horse
"Horsecore..."
"Peaceful Death...
Relapse Records
Pretty strange stuff here. These two albums have been re-released and are old recordings. "Horsecore: An Unrelenting Story that's Time Consuming" was recorded in '89, while "Peaceful Death and Pretty Flowers" was put together in 1991, though also containing the "Feed Me" demo from '93 as a bonus. Horsecore could perhaps be the style of unserious music they are playing, and with inspiration from Monty Python, these guys play rotten music without taking it too seriously. Not that great really, but a bit funny and strange.

Dead Silent Slumber
"Entombed in the Midnight Hour"
Hammerheart Records
A touch of Samael come across the air when one of the guys from Naglfar set out into this World with his solo project. The album come across as a bit too ordinary, with a very typical soundpicture and a combination of symphonic Metal, Heavy Metal and almost Black Metal of newer age. An okay listen, but nothing that really burn a mark in your mind.

Death of Millions
"Frozen"
Dies Irae Productions
Despite being quite brutal and raw, Death of Millions lack that little extra that would have made them good. The music they play are withheld by lack of interesting ideas in the music, and they are also very traditional which in this case isn't favourable to the band. It ends up making them sound like a boring band from the early 90's that never got a deal. "Frozen" is very stereotype and mostly quite boring. Among all the great Death Metal bands that never stop offering brutality, we do of course have those who don't succeed, and we choose to put this band in the latest file.

Defaced Creation
"Serenity in Chaos"
VOD Records
Brutal Death Metal is for sure written on this fist. Very traditional, so nothing is new here. But the brutality and raw nature of the music they have put together is appreciated. They do also seem to be influenced by Deicide, which comes forth for real in the "Kill the Light" track. For those of you who have a lot of Death Metal albums in your collection, this might not open your eyes, but it is an okay album with several really cool parts, and music that makes your head bang.

Dekapitator
"We will Destroy"
Blackmetal.com Records
Straight ahead typical and dull Speed Metal with a Thrash base. Their riffs are boring and they do nothing new, it's all the same as was done in the 80's, only this album is extreme average and they have probably forgotten about the cool sides of the old Metal. It is an album that have bored the shit out of me, even though I enjoy quite a few Thrash albums from the 80's. This is bad.

Dementor
"The Art of Blasphemy"
Qabalah Productions
Now signed to Osmose Productions, this Slovakian Death Metal band play straigh forward brutal and complex Death Metal. Very intense and raw, the songs on this album, which is their second full length, doesn't really offer anything new to this genre, but is simply a very raw and good album. The speed is massive and together with the great sound of the guitars and the growling vocals, this album is another good Death Metal crusher.

Denial of God
"Klabautermanden"
Hammerheart Records
Oldstyled and fast Black Metal, but a bit boring. Very traditional and ugly, but without the really excellent atmospheres or feelings which could have made it nice.

Devilyn
"Reborn in Pain"
Listenable Records
Nothing revolutionary have happened with Devilyn since their debut album, it is still straight ahead Death Metal of the no compromising style. A bit dry production sets this release back a step, and the riffs are of the average level, but they have the drive and intensity to make this album a nice one, without going over the top. Tradition is a keyword here.

Devoured Existence
"Devoured Existence"
Own release
Greatly aggressive and just as sick as necessary. Out of Texas, Devoured Existence have definitely made this CD a listening pleasure in original and aggressive Metal. The production is very direct and would probably kill a producer who wants it clean and polished. But the sound even emphasize the somewhat awkward and definitely aggressive Metal these guys perform. Several samples are brought to us in between the songs and during them, and though many bands are using that now, it works really well for Devoured Existence. So then, the magic question, what could we call this style? Really don't know, but it has the aggression of Hardcore, and the bottom of extreme Metal. They bring violent music in my head, and that is enough for today. Keep an eye open for this band, the songs on this CD is worth your attention if you enjoy it aggressive and raw.

Diabolic
"City of the Dead"
Fadeless Records
This American band play Death Metal the underground and traditional way, but unfortunately the music they perform lack something noticeable. It is a pretty empty mini-CD with Death Metal that doesn't have those great riffs or aggression, this is just too tame in many ways. They don't come up with something that we haven't heard already a hundred of times, and they do it less interesting than the better bands, so we just get bored. This is a CD release of their demo, containing two extra songs.

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Album Attack

Diabolicum
"The Grandeur of Hell"
Napalm Records
Industrialized and monotonous Black Metal from the Setherial bassist. Really intense and infernal, and definitely a sterile and hostile album. It works really well, the music sounds like it has a lot of hostility and hate, and the lack of overly catchy riffs is a great aspect of this album. Real Black Metal with a black aura.

the Dillinger Escape Plan
"Calculating Infinity"
Relapse Records
Sick, really sick! The Dillinger Escape Plan is truly maniacs in the essence of originality and complexity. Nothing is normal here, and where you might expect a break, they certainly just keep on going in a furious speed. This album has a lot of rage and strangeness around it, and is a combination of Neurosis at high speed, and just some really crazy musicians. Greatly appreciated insanity in the form of razororiginal Metal.

Dim Mak
"Enter the Dragon"
Dies Irae Productions
The majority of this band have their roots in Ripping Corpse who released an album when Death Metal was at its peak. If you don't have that album, we can assure you that Dim Mak is quite different from Ripping Corpse. Musically we would label this as a hybrid of Metal and Hardcore in one way or another. Dim Mak have the bass as an equal sounding instrument as the drums and the guitars, and that makes it cool. The bass really add the heavy bottom to their music, which without would have sounded rather thin I believe. This is rather technical music with quite angry vocals. The disharmonic riffs makes this a cool listen, and some parts on this CD is just fantastic. If you enjoy aggression, that is. They have a few breaks here that are just insane, and when they speed up we are banging like insane maniacs. The production is a bit thin, and some more power in the drums would have made this just in my liking. But still, one surely enjoy this as it is far from the normal stuff, really increasing in quality the more we have played this. recommended to those who enjoy technical Death Metal and Hardcore mixed together into something original. The track "Cobra's Eyes" is really great with its totally heavy riffs and groove. And there are more tracks like that...

Drecksau
"Schmerz"
Nuclear Blast
Very heavy second album, but quite boring. A lot of things are happening, many different riffs, tempochanges and so on, but it seems so empty. Doesn't manage to interest, but the heaviness and power of the music is appreciated, as well as the ugly vocals.

Dunkelgrafen
"Baphomet's Aeon"
Last Episode
Disgustingly pathetic Black Metal from human beings who cannot in any way play what they wish to play. It is so standard and boring it has no end. The riffs are your usual one in a million, the vocals are average and the riffs they come up with are just way boring. It is all incredibly predictable. German Black Metal from the seventh division of the Metal league.

Endura
"Elder Signs"
Red Stream
This double CD contains a collection of the early works of Endura. Dark and calm, touching the inside of yourself if you care to listen. Endura is a well-known and respected entity that have released several albums that have appealed to the more intellectual minds, rather than Metal heads in general. It doesn't have the punch that Metal give, but it has something different and more open for mysterious interpretations. Endura create great music that is perfect to relax to, when you read, before you go to sleep or just when you want to think and let your own philoshopies take shape. It is uniqely dark and sombre, with a very wide and floating musical embrase. One could feel that Endura's music invite you to come along, but you have to take the step yourself, it doesn't reach you if you don't take the step inside. This really great release comes with a neat booklet and lots of music.

Enochian Crescent
"Omega Telocvovim"
Avantgarde Music
A very interesting and unusual, to a certain degree, second album from this band that released a mini-CD about a year back in time. Now we are coming to a very crushing level in their music, where the guitars are really heavy and smoldering, the vocals in the usual raw and nasty vein, while the music is unpredictable without becoming out of this World original. It works out fine, and judging by my taste, this is the best material Enochian Crescent have released, which nicely prooves that Black Metal doesn't have to be mediocre these days.

Enslavement of Beauty
"Traces O' Red"
Head Not Found
Very melodic and nice Metal, but with melodies over average when it comes to being very melodic. But the interesting part of this CD is the different way of presenting the vocals. That makes this album stand out a little. There are a lot of quite nice melodic Metal bands everywhere, and this one is the same, but among the Black Metalish vocals there are also some more obscure parts with the vocals, if we could go as far as to call them obscure. Refreshing and okay, but still doesn't lift the album into being good. The music is very traditional and seem to follow what we have heard earlier too much, but being a melodic Metal album, it just survives. And if you are curious, there is a lot of synth on this album which I am sure some would find romantic...in fact the synth is quite provoking after a few songs.

Entwine
"The Treasures within Hearts"
Spikefarm Records
Very heavy and emotional Metal, but what makes it listenable is the tremendous power in the music. There are sounds everywhere when you play this at high volume, it doesn't take that much energy to let it spin through your head. There are many very catchy bands within this emotional genre, and this band cannot compete with the best ones at this stage of time, but the album is nice and easy to listen to if you enjoy these emotions.

Eternal Sorrow
"The Way of Regret"
Demise Records
This Doom album is so boring it has no limits. Doom Metal must surely be one of the most boring music genres that was created by man, but when Cathedral manage to make some cool songs, there must surely be hope for this whole genre. But these people don't seem to be in a rush, they have all the time in the World, and nothing happens. Just slooow riffs, slooow vocals and even more slooow drums.

F.K.Ü
"Metal Moshing Mad"
Black Diamond Productions
The title of this album pretty much describe the moshing factor this CD has got. Traditional oldstyled Thrash Metal in the vein of Exodus, and of course S.O.D. Funny and thrashy, the songs have a very catchy edge and makes the head bang, and the nostalgic feeling bring us back to the late 80's. There is a lot of humour here, but most importantly, a lot of really moshing Thrash Metal performed in a powerful and entertaining way.

Force
"Force"
Howling Bull America
Combining Death Metal with a little Hardcore twist, that's what Force have decided to do. The music works out okay, but lacks direction. It sort of gets nowhere, and the music in itself doesn't catch much interest. And as long as there are a dozen more interesting bands in both the genres these guys are playing in, I guess one could possibly forget this pretty quickly!

Forest of Impaled
"Demonvoid"
Red Stream
Quite technical underground Metal is what comes from the souls of these American blasphemers. Having released a couple of demos and an album earlier, which was more in the Black Metal vein, they have moved on to something that should give them a more personal sound. This album has a very dark sound, and the material which is rather complex and technical sounds nice with this dark and bassy sound. Musically it is very difficult to define their base, but a touch of Death Metal and a smaller touch of today's Black Metal should give you a clue.

Forgotten Woods
"As the Wolves gather"
No Colours Records
Re-released as a digipack is this album from 1994. Nothing is new from their debut except the digipack, it is still a depressed and moody album from a band that haven't gotten a lot of attention. This CD contains music that could be found in Black Metal, but mostly due to the vocals. The music is melodic and depressive to a point, but nicely played and it catch your attention if you like it this way. If you combine Metal with Doom, together with original Black Metal vocals, then Forgotten Woods would arise. The music is pretty nice with some good riffs and a dark feeling all through these songs.

Gaahlskagg/Stormfront
No Colours Records
This split mini-CD between two new Norwegian bands, brings to the forefront a band in the vein of Gorgoroth, namely Gahlskagg. An intro plus two songs is what we get from them this time, but an album is on its way. Really machinery and raw, primitive ugliness. Stormfront on the other side is really boring and bad Black Metal that has no purpose. Forgettable.

Gardenian
"Soulburner"
Nuclear Blast
Everything is the same with Gardenian, we are again offered a dose of very melodic and heavy Death Metal that is working in an okay way. A bit too normal, but they still manage to give us some nice tracks, without making us bow in ave. If you like it melodic and rather typical, sure this is for you. They even have some female vocals for the romantic aspect...

Graveland
"Impaler's Wolves"
"Thousand Swords"
No Colours Records
A new mini-CD as well as a re-release of the old "Thousand Swords" album that originally was out on Lethal Records. Graveland is back with primitive and raw Black Metal with little interest in cheering you up. Drifting and pounding Blackness, with black vocals. Nothing is new in other words, Graveland is following the path they have made with their earlier records.

Graveworm
"As the Angels..."
Serenades Records
We are now attenting a wedding, that's how lovely this intro is. Oh boys and girls, love is entering every shadowed genre of music, destroying it and painting it as a rainbow. How boring. Well then, Graveworm is quite normal, in other words: lots of nice synth, melodic love Metal and ugly vocals. I really hate this type of empty music. But if you enjoy very melodic stereotype Metal that leans both to Gothic feelings and average Black Metal, Graveworm have released an album you will enjoy if you don't mind standard music.

Album Attack

Grope
"Intercooler"
Diehard Music
Grope have used the resource as development could be to their advantage - or? Something have certainly happened with this band that on this album is playing the music you can hear on Rockbars, like light Metal with a beerhappy touch. Music that is just there, nothing you pay attention to really. But if you do, this will be a smasher! Very well put together, catchy vocals and Rock/Metal music. The new vocalist have a voice that suits the music very well, but less Metal and more Rock might not be exactly what most of us are looking for, even though the album is nice?

Hagalaz' Runedance
"Urd - That Which Was"
Well of Urd
Two new tracks and three songs from the debut album re-mixed. The two new tracks picks up where the first album left, more natural, Nordic inspired songs.The three last songs are re-mixed with today's electronic equipment. Not taking off in any way, but keeping the songs clearly down to earth, or in a dream, however you interpretate them.

Hate Eternal
"Conquering the Throne"
Wicked World
It came as no surprise that Erik Rutan's band Hate Eternal delivered a very listenable debut album. His link with Morbid Angel is well-known, and that also gets picturized on this album. The guitarsolos are pretty much in the alley of Morbid Angel, and to my taste that is not something that gets boring. "Conquering the Throne" is a massive sounding album, with a great amount of aggression and brutality. It is very seldom the band slow down, and good is that. The brutality is phenomenal, and even though some of the guitarsolos remove the attention from the brutality, it still works out for the positive in the music. The speed and power, alongside the many cool riffs, definitely underline the fact that this band will be recognised for its music. I definitely have three words in mind when remembering this album: massive, brutal and aggressive. It's damned raw Death Metal throughout the whole album, and I cannot demand more sickness or greater Metal from a band.

Hecate Enthroned
"Kings of Chaos"
Blackend
Gone is their ridiculous makeup, and up jumps ugly human faces without character or integrity. What a schock!? This new album has more of a Death Metal edge than their usual crap music in the past, and likewise, this has no depth or interesting ideas that could have made it interesting. Just a repetition of how uncreative and boring a band can be when there is no path to walk towards. Empty and dull music.

Impiety
"Skullfucking Armageddon"
Dies Irae Productions
Bloodgrim hateful Black Metal is what the loudspeakers puke in our face. Very sharp guitars and an inferno of Black Metal is what the horde of Impiety have put together. Their debut album was released in 1996 on Shivadarshana Records, but as the record company was shut down, it was time for Impiety to move on. An EP cassette was released by a label from Malaysia and never available in Europe or the US, but with their new label this skullfucking attack should be more widely spread. Very traditional in their straight in your face blackness makes the album quite nice. Not very original, but that's not always important. This band deliver what you expect and nothing more. And if you want really fast and killing Black Metal with an honest feeling, this should be checked out. They have several black parts among melodies and screams, worth the attention to all who worship the blackness and tradition in Metal. But maybe the song "Sodomythical Frostgoats" is too much of an inspiration from Immortal?

Internal Bleeding
"Driven to Conquer"
Pavement Music
Death Metal fans across this unholy Globe must surely have bumped into this American outfit, performing cruel and brutal Death Metal. This album is the third album they have released via Pavement Music, and it offer brutal and wild Death Metal, structured nicely with complex riffs and raw vocals. Combining the powerful aggression with more mid-paced slow parts is surely a success. "Driven to Conquer" is a heavy and powerful album, so go ahead, bang your filthy brain out of shape!

the Judas Factor
"Ballads in Blue China"
Revelation Records
Raw Hardcore is what the Judas Factor is all about. The sound is very dark and together with the music that comes across as angry and fierce, this combination puts the extra color on the painting. Hailing from New York and featuring members from 108 and Ressurection, this band have all the ingredients one could demand from a record of anger. They combine tradition with orginality, and the result is really good. What appeal to me, who normally don't listen to Hardcore, is the darkness that circles around this album.

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The music gives no hope of a bright morning, it is death and destruction that comes to my mind during these songs. During the first listen one could get the impression that the sound monotonize the music, but it really clears up the more you get to know it.

Kadath
"Cruel!"
Teutonic Existence Records
Very traditional Grind Core is what the 40 minutes here will give you, and if you are not a diehard Grind fan, this will bore you pretty much one could assume. This is straight ahead brutal and grinding, very raw and complex, and with the insane vocals this is not for the structured Metal heart. You must enjoy your music very brutal and straight ahead if you are to appreciate this.

Keep of Kalessin
"Agnen"
Avantgarde Music
Very fast and raw second album, which I see no point in classifying as something else than Black Metal. It should at least appeal to fans of this now unlimited genre, and the intensity and power this band is showing us on this album goes hand in hand with Black Metal. "Agnen - A Journey through the Dark" is an interesting album with diversity, but the most important aspect of this album is power and intensity.

Konkhra
"Come down Cold"
Diehard Music
A solid Metal album, but very, very boring. Konkhra have matured, as one can call it, and the result on their new album is very dull and grey. If you demand action and violence in the music, this is a band that doesn't offer you a dose of that. The riffing is boring, the vocals add an ever more dull atmosphere to the music, and it is all an uninteresting sleepingpill of Metal.

the Kovenant
"Animatronic"
Nuclear Blast
One could perhaps say that this band have gone shopping some of the material Marilyn Manson threw in the dustbin just recently. One could perhaps say that the vocalist have been listening too much to how Marilyn Manson is singing, and therefore cannot help himself singing just like Him. One could perhaps say that "Nexus Polaris" was more original than this rip off of a commercial product. And one could perhaps say that this is a big downset from a band one could have expected a more symphonic Metal album from. If one possibly could expect something from this band. And one could perhaps say that plagiarism has its charm?

Kuntautkult
"From the Pits..."
Displeased Records
Previously known as Bodybag, these Dutch Deatheads turned into the Kuntautkult, which might be a bit more mongo to pronounce. But their brand of Death Metal is of the very fine art, and has the power and brutality you might want from grinding Death Metal. A little originality here and there, but mostly they follow the line of music that this genre have been known for this last decade. Still, without anything that really set them apart from other bands, Kuntautkult have released a debut album that is uncompromising in its extremity, and with a lack of nice melodies, this record doesn't bring forth anything but molested bodies and brutal stabbings in the head. The heavy and fuzzy guitarsound and the very low vocals secure them a debut album that is well worth an investment for Grind and Death Metal freaks who doesn't seek the polished and kind music.

Lethal Curse
"Rape the Innocence"
Cogumelo Records
The first Cogumelo CD ever reviewed in this magazine deserves celebration. We crush all wineglasses and drink straight from the beer-bottle. With a tremendous hangover we open our mind for Lethal Curse, a Brazillian band that have released a quite diverse CD. Some moments could bring the mind back to old Sepultura and Rotting Christ, while other parts are more doomy and slow. Still, this has the touch of older days and that is great. The album is far from being a classic, but it's nice to be releaved from all the synth and cute female vocals now and then. The music here is what we would call underground, and with a quite rough production the rawer parts of this CD make the heart beat. The more doomier parts become a bit passive and then again boring. "Infamous Creation" is a good oldstyled Deaththrash song which is great. We also find influences from Celtic Frost in "Bloodshed and Dream", while the last track on this album is a boring cover of "13 Candles". There are some really great old Thrash riffs here that make the listen great, but as a whole the material here differ a bit in quality. It is all really well put together, but we miss a little bit more aggression and maniac spirit all through the album. Still, fans of older underground Metal should check this out as the highlights pop up here and there.

Limbonic Art
"Ad Noctum Dynasty of Death"
Nocturnal Art Productions
Four is the number in line of albums released by this symphonic Black Metal band. The speed and intensity is truly massive, and their use of synth fits very well with the music as it is placed in the background of the musical picture. This result in the violence and aggression coming forth in the music in a favourable way, and surely sets a massive mark in the impression one get from it. They race ahead in a fucking intense speed, and the great sound this album have got improve the final result. Limbonic Art goes along the trademark of their past albums, and have again delivered a massive record with an intense aura and violent nature. Great music that comes across as a razorfist of infernal Black Metal.

Lockup
"Pleasures Pave Sewers"
Nuclear Blast
Now it's here, the band consisting of Peter Tägtgren on vocals, Jesse Pintado on guitars, Shane Embury on bass and Nick Barker on drums. So was this something to look forward to, or just another dull band having established musicians in it? I would say it depends on your musical taste, as this is not as good as one should and could have expected. It is recorded in one take and no rehearsing prior to the recording, and when four musicians of this caliber would eventually get together one could at least expect them to devote themselves for real. All negative aspects put in writing, if you have no expectations at all, this album is pretty cool. Oldstyled and vital, these guys seem to play from their heart. A bit monotonous perhaps, but that's how it should be. A very fast album with bottom and heaviness, but I miss some real crushing riffs. The riffs sound too much like Napalm Death in a way. Not original and not innovative, just raw and fast, though soon forgotten.

Long Voyage Back
"Long Voyage II"
Modern Invasion Music
Phil Gresik has gone emotional you might say. Known from Hobb's Angel of Death and Bestial Warlust, this is something different. More emotional, less violent. Despite the fact that to my liking it could have been darker, the album is very good. Really relaxing and with music that seem to make sense. The riffs and melodies work out good, and the normal male vocals fit the music very well. Metal make the fundament in the music, while the feeling that arose from this album is a combination of harmony and melancholy. Phil's vocals are excellent, and all the profound and good melodies make a frame around this album that shine. Very good non-aggressive album!

Lux Occulta
"My Guardian Anger"
Pagan Records
Lux Occulta have never been better than this, the band have come a long way and the coming of age clearly shines through in the maturity of the music. The sound emphasize the potential of the music very well, and the original aspect and details of the music is easier to hear. Lux Occulta have moved a little step away from averagism, and with several complex structures, their music offer something, rather than stealing energy as I have felt they did earlier. The music floats forward in a quite interesting fashion, and earlier when you knew exactly what you would get, now the predictability of their music has been put away. They combine emotions and aggression in a way that makes this album nice, and that is a fine development for this band.

Malignant Eternal
"Alarm"
Napalm Records
If you are truly only interested in oldfashioned Metal, I guess this will sound like an annoying alarmclock, and you would like to turn it off instantly. Malignant Eternal have grown into an innovative band, that instead of repeating tradition have moved their musical boundaries from limited to open. Good is that, as new ideas often make music more interesting at times. "Alarm" is an interesting album viewed and listened to from an angle of curiosity. It is by far not a classic, and they still have steps to take before their material is remembered, but still, this is nice. Metal is still the name of the game, but new pulsating vibes have entered the area. If you enjoy it or not is a very open question, as I feel their innovation is more interesting than the material itself. But they have some really nice parts that work out fine, but many parts pass by unnoticed. Too bad really, as the album have a sort of bizarre aura surrounding it.

Mortician
"Chainsaw Dismemberment"
Relapse Records
28 horrifying tracks of the most brutal and violent Metal one could honestly hope for. The guitarfuzz is so fantastic on this album that it is a delight listening to the creepy fuzz all through these macabre songs. No innovation from Mortician, be sure, this is truly in the horror influenced insanity we have known and enjoyed them to be. This must surely be one of the most raw Death Metal bands around, as the music is nothing but insane and low-tuned, fast brutality. We could have repeated the word brutal throughout this whole review, but instead we can only say that this is again a fine example of how brutal and crazy an album can be.

Mortiis
"The Stargate"
"Crypt of the Wizard"
"Født til Å Herske"
Earache Records
It's like entering a movie, with its music and sounds. A fantasy movie from a couple of hundred years ago. In other words, the musical story of Mortiis continue, and with it, new songs in the Mortiis tradition. The songs on this album are more songs, in other words a little bit more structured as songs than earlier. But as Mortiis could be okay background music, his music has never fascinated much. It gets fairly lenghty and repetitive. Another album for the fans, not another album for me. Re-release of "Crypt of the Wizard" on CD as well as with the debut album "Født til Å Herske".

Mystic Circle
"Infernal Satanic Verses"
Last Episode
Paradoxically titled "Infernal Satanic Verses", another side of the story would be "Cozy Friendly Verses". There is nothing at all that is good about this crap of an album, that will only make you lead the old lady across the

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street, or donate a fistful of money to the pathetic homeless bastard on the corner. Mystic Circle have always been pathetic, and nothing about this new happy album will change that.

Natron
"Negative Prevails"
Holy Records
Very traditional and heavy Death Metal is what Natron provide us with. Complex riffs and a heavy load of guitars, drums and killing vocals. The guitars have the ultimate fuzzy and brutal sound, and the drums are extra powerful, making the listen a heavy one. The album, which is their debut, was recorded in Abyss Studio in Sweden, making sure the production is as powerful as it can be. The band doesn't really stand out as anything, but they have made a very powerful and raw Death Metal album, and fans of that genre should not forget that.

Night Conquers Day
"Rebellion is the Art of Survival"
Hammerheart Records
Melodic Metal with synth. Couldn't be more boring you might conclude with, and I can only agree. This style of Metal has reached its point of idiotic nonsense by now, and we only smile in our resigned way.

Nocturnal Winds
"Everlasting Fall"
Aftermath Music
Apart from being able to play their instruments, they don't manage to impress much with this album that lack most things we dig in Metal. It sounds soooo happy, has a remarkable amount of typical solutions and doesn't stand out in any way. It is yet again a Metal album that is labelled as Black/Death Metal, but could as well be found in the Happy Metal genre due to a massive amount of riffs and melodies that are way too nice.

Nomad
"The Devilish Whirl"
Vox Mortis
Diverse Death Metal that has a hard and heavy sound, but pretty much goes in one ear and out the other, without leaving any marks. What is nice about this album is the heavy sound it has got and the crispy guitars, but the material itself is enough to bore you for a long time. Very traditional and standard music without the highlights that must be demanded.

Nunchaku
"Best of 1993-1998"
Howling Bull
A collection of what Japanese Nunchaku did during these five years, gives us an insight into a Hardcore band with strong Metal and Thrash parts. The vocals differ between Hardcore and really insane screams, while the music mostly goes in the more catchy essence of Hardcore. The sound is very powerful and metallic, and makes this album extra interesting. That is if you can stand Hardcore. But the power and intensity is incredible all through this collection of highlights.

Parzival
"Anathema Maranatha"
Euphonious Records
More or less, previously known as Stiff Miners, the band have lost one member and have risen again as Parzival. The trademark from Stiff Miners is still clearly shining through in a very military way. Authority is coming through in the music, which is very dark and direct. "Sacramentum" bring forth a bit more up-tempo techno tracks that are just excellent and very dark. The whole album is great, offering a lot of very excellent songs, where also "Via Sacra" is phenomenal and minimalistic. Very original, very dark!

Pazuzu
"III: End of Ages"
Avantgarde Music
Dark, searching for every molecule of light to erase it from the earth, Pazuzu is back with the third album of nothing but darkness on this journey. If you are familiar with their two first works, you will immediately feel at home listening to these songs. Not much happiness or joy, it is all very dark and moody.

Penumbra
"Emanate"
Serenades Records
Cute synth and rain and thunder as the intro to this album makes us laugh the laugh of a dead man. How original isn't the mind of the average mediocre musician? We jawn the jawn of a dead man, this intro is pathetic. The music follow in the same predictable, untalented way. Yeah, female vocals as well! What a great and original attempt to make the music more stupid. The piano crap is funny, and the male Black Metal vocals are just as expected, buring and stopid. Hoho, this is more fun than Mr. Bean.

Posthumous
"My Eyes, they Bleed"
Evil Horde Records
It actually says "Evil Necro Black Metal" on the flyer, but this is far from that. It isn't even close to sounding evil, it is not necro, and last point on the scale, this isn't even close to being Black Metal. This is Metal with Death Metal/normal vocals. Goodbye to honesty! It is a really boring album by a band that isn't coming up with something new, and the old stuff they play is of the mediocre level. And the sound on this CD is taking away every possible talent the band most likely doesn't have.

Primordial
"The Burning Season"
Hammerheart Records
Beautiful openingtrack on this EP-CD. Four tracks of good Metal with an original twist is what this Irish band produce. Their Metal is covered with a profound dedication and seriousness, and makes it sound natural and honest. There is a good drive in what they perform and it has a natural original aspect. Down to earth Metal from a band that know what they are doing.

Prophecy
"Contagion"
Pavement Music
Intensity is a definition that can often be used on Metal bands, and I would especially allow myself to use this term as one keyword to this album. Prophecy is playing a very direct and intense form of Metal, with a modern touch to it. Technical and powerful, the songs certainly don't come across as an easy listen. Electronic parts are incorporated into the music, which surely add that extra intensity and machinery feel to the music. They have created a very interesting piece of work that simply cannot be compared to any other band, and if you would like an album that grows on you with each listen, this is a record you should aim for.

Rebaelliun
"Burn the Promised Land"
Hammerheart Records
This Brazillian Death Metal band could easily find inspiration from Morbid Angel's earlier days, which at times comes forth in the music. But more than that, they have their own style, with a lot of guitarwanking. And that aspect on this album ruins the full picture of this CD. These annoying guitarsolos take away much of the intensity this band have got, and when the guitars are played in a normal way, that's when this is most enjoyable. All the solos just becomes boring and stressy. This debut album give us an insight to a band with a nice dose of talent, which still have a long way to go before they can deliver a razorsharp product. But this album is an okay dose of Death Metal, and apart from all the solos, this is good and traditional.

Ruination
"Xura"
Goldtrack Records
Pretty standard and not very happening Metal are the ingredients on the second album from Ruination. Very kind and directly tame music without the punch one could wish for. But then again, maybe this type of relaxed and laidback Metal isn't the form of music for a punch. They have done a quite well-played album, but without highlights.

Satyricon
"Rebel Extravaganza"
Moonfog Productions
With enormous expectations, and especially after still remembering the overall aggressive "Nemesis Divina" as it was yesterday I heard it for the first time, it was a little disappointing first experience that struck the mind. This band have always produced music that I have enjoyed to its full capacity, but strangely enough there were a couple of parts on this new album that I didn't like. A new phenomenon regarding Satyricon. A couple of riffs and the small seconds of the female vocals. These rather minor elements made this band more human. But as expected, the more one let this album spin, the more its fruits unfolded, and the more the intensity and power punched the mind. After a rally of great listens, the album has finally reached another great position as a Satyricon album of excellent proportions. Great lyrics, überfine pictures in the booklet, great nasty vocals, excellent drumming, a massive amount of fine details, and the totalitarian picture of the album has settled. Each track works like a perfect circle, where most of my subhuman desires regarding expectations came to an end. This album, alike just a few truly schweinfine albums ever, have grown into yet another album that is brimming with highlights, fearful musical scenarios and continual chilling superiority. Four minutes into "Supersonic Journey"...extraterrestrial grandness! Each song here define the future and creativity of a magnificent band as this.

Septic Flesh
"Revolution DNA"
Holy Records
The fifth studio album from this Greek Metal band turned out as a really pleasant surprise. Turning on this CD without any expectations made us aware of a band that can really put together catchy and good songs. The opening "Science" is a pearl, a song that gets to your mind immediately, with its good main riff and nice melodies. The album continues and contain a high level of good Metal, heavy sounds and original ideas within the genre. The album was recorded at Studio Fredman in Sweden for the perfect sound that fits the music very good. Its heaviness and melodies, combined with the good vocals and heavy drums make the listen very pleasant. The mind have no problem following the music, and the more you listen, the more you experience. The highlights continue with the very sombre "Nephilim Sons", that slowly come sneaking towards your head, the floating and catchy "Lost Stop to Nowhere", the Marilyn Mansonish "Android" and the last track "Age of a New Messiah". The whole album contains a lot of very good songs that offer something new, with catchiness and quality.

Setherial
"Hell Eternal"
Napalm Records
The feeling that is surrounding this album is similar to the magic on "The Secrets of the Black Arts" by Dark Funeral. This is very, very fast Black Metal that is making its way forward in a traditional and good way. Not only is it entertaining, it has also got the fierce power of real Black Metal. Though it at times very much bring the mind to Dark Funeral, Setherial still have their own identity, more than sounding like Dark Funeral, and with music of this caliber one shouldn't complain at all. Recorded in Abyss, the sound is more than full of power, and with a hostile attitude in the music, Setherial have given this World

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a real Black Metal album without having to go back to the roots. This is good Black Metal, though standard on the outside, enter it and be welcomed to Hell.

Shadowbreed
"The Light of the Shadow"
Hammerheart Records
Really cool opening riff. After that it might not be that great really, as it feels a bit passive and normal. But the sound is nice, quite dark with a tiny touch of being muddy.
Shadowbreed walks into the trap of being way too traditional and standard, and with the Heavy Metal solo on "Path in the Dark", I have definitely had enough! It's not brutal enough to be this traditional, and it isn't original or good enough to catch real interest in a way. This mini-CD of light Death Metal is released on Hammerheart's underlabel Unveiling the Wicked, and we are sure that with a little bit more punch in the production, some more brutality and less traditional solutions, Shadowbreed could be a good band, not just yet another band among the mass. But there are a few positive parts on this CD, like "Avatar" is a nice song and yet again, the opening riff is cool.

Sigh
"Scenario IV: Dread Dream"
Cacophonous Records
Sigh stick to their trademark, and though after listening to this album I still think their debut is their best work to date, it has some good aspects. But the problem with this album isn't the unorthodox music, but the lack of power and lack of their strange and good riffs. Now we even get female vocals into the music, which in no way suits Sigh in my ears. This album is a mid-paced Metal affair, with some nice solos and a calm and floating feel. Not brutal, not aggressive, just Sigh as we know them. The best part of this album is the rather chilling and bizarre riffs, but unfortunately Sigh are a few miles away from their best form.

Silentium
"Infinita Plango Vulnera"
Spikefarm Records
It's raining, and Silentium have really come up with the most boring and standard introduction to a CD. If the rest of the CD isn't that standard and dull, it is very much full of emotions and piano in the normal way. Even though it is Metal, it doesn't entirely feel that way. These guys must be in love, judging them by their music, and we're not very fond of such things. It's boring and feels so mature and grown-up. They do play their laidback and controlled Metal nicely, and the female vocals are as usual beautiful (like every other band...) but it falls together with most other emotional Metal albums. It could have worked out if it was out of this World great, but it isn't...

Soilwork
"The Chainheart Machine"
Listenable Records
This light band is situating themselves between At the Gates and Dark Tranquillity. Empty music with a rock'n roll feeling and a lot of nice and cute parts. But there is a lot of Metal here, just too bad they ruin their music with the ever so typical and boring Swedish Death Metal melodic riffing. Some Heavy Metal riffs top it off, and the toilet is filled with puke, and of course this CD as well.

Sorhin
"Döden..."
Near Dark Productions
Very powerful sound on a really appreciated mini-CD. Three songs here to warm you up for their next album, and judging by these tracks, it is something to look forward to. Musically one have known Sorhin to be a Black Metal band, but on this mini-CD this tag doesn't entirely do the material justice. There is something more, and especially the last track is a really great Deaththrash inspired song with Black Metal vocals and some great riffs. But basically each piece have Death Metal in them, especially the drumming, and the melodies, together with the raw vocals and the really heavy sound results in a serious mini-CD with quality. Mix Black Metal with driving Death Metal, and somewhere around here you should find this band. Definitely looking forward to the "Apokalypsens Ängel" album.

Soulgrind
"Kalma"
Holy Records
After the very promising "Whitsongs" album, released through Icarus, the expectations towards this new album was pretty big. Both the male and female vocals are still great, and the album is a very enjoyable affair. But the two favourite tracks from "Whitsongs" are still standing untouched, regarding the catchy level in music. But "Kalma" is again a very good release from Soulgrind, which really stand out due to the great vocals. The male vocals are really great with its insane touch, while the female vocals fulfill the picture with its innocent and beautiful strangeness. "Secrecy Supreme" show how fantastic the female vocals add that magical touch to their Metal, really leaving the soul hungry for more and more magic. As with "Whitsongs", Soulgrind create music that you just need to listen to more, never turning into stagnation. No doubt that the unity of Soulgrind is on the rise, the quality and magic is increasing.

Suffocation
"Despise the Sun"
Vulture Records
Sixteen minutes of traditional and brutal Death Metal, where tradition and brutality is at the forefront. Nothing new in other words from these grinders, and good is that. They perform their brutality nicely and with violence together with Death Metal, you should certainly know what to expect.

Suicidal Winds
"Winds of Death"
No Colours Records
Real oldstyled Satanic Metal, performed by this Swedish band that have been playing together since '92. They are clearly inspired by the old ugly bands, and play in the same way as if they were still living in '85. Several good songs, riffs and a feeling likewise. Great fuzzy guitar, that somewhat drown in the inferno of sound they forward into the ear. Cool oldstyled album, that should find the way to the hearts of Sodom fans for sure.

S.U.P.
"Chronophobia"
Holy Records
S.U.P. doesn't offer you a usual cup of Metal. It is sort of a strange mixture of passive Metal with some electronic sounds. To me this all get very passive and dull, as there are really not much to grab a hold of. This French outfit have reached their fourth album, and even though they have several interesting themes in the music, it just doesn't work very well. The Metal is very passive and withdrawn in a way, though it is put together nicely. The music is close to being melancholic and laidback, and serves okay for background music. But still it is a disappointing album for the aggressive heart.

Svartharid
"Forthcoming Storm"
Napalm Records
Very bad and boring Black Metal with an overly polished sound. Not very catchy, and not very good. It sounds like a mass-produced product, with no debth, no musical innovation and like a boring shadow of the better bands.

Swordmaster
"Moribund Transgoria"
Osmose Productions
Heavy Metal attitude and music is where Swordmaster is heading towards. A lot more brutal than standard Heavy Metal though, but still...cannot enjoy this. The music becomes empty and lack direction. This is the third full-length album from these Swedes, and it has a pretty fast pace most of the time, but not aggressive enough, not brutal enough and not good enough!

Taiho
"Chugalug"
Howling Bull America
Real catchy and powerful Hardcore. With bands like Red Hot Chilli Peppers and The Offspring, this band will most likely be appreciated by those who enjoy bands like that. They have a nice dose of originality and really seem to enjoy playing their music, which shine through in each of these songs. Light but powerful Hardcore, with a dose of groove and vorspiel-feeling.

Theory in Practice
"The Armageddon Theories"
Pulverised Records
Still very technical and complex is this Swedish band. If you heard their debut album, this is lighter and less Death Metal. More Metal, of the technical level. While some of the intensity might be gone, this is still a very good album that have several really good parts and definitely a lot to check out. The complexity make it difficult to get into the music the first time perhaps, if so, play it a few more rounds and you might enjoy this.

Therion
"Crowning of Atlantis"
Nuclear Blast
This album continue in the well-known Therion tradition, symphonic music combined with Metal. A very relaxing album indeed, with beautiful female vocals and much melody. Nice music on the way back from a stressy day at work, a bit boring just for the listening in itself. Shouldn't disappoint the fans of their earlier works.

Throneaeon
"With Sardonic Wrath"
Helgrind Productions
The Swedish Deicide maniacs are finally available on a CD, with this mini-CD of four tracks. Everything here is heavily inspired by Deicide. From how the vocals are done, to the structure of the music and directly to the lyrics. Of course not as great as the truly fantastic Deicide, but this is still pretty nice. If you don't mind the clear links to Deicide, this small disc could make its way inside the brain, especially if you have an open heart for Deicide, which really is the keyword here!

Today is the Day
"In the Eyes of God"
Relapse Records
An incredibly massive album, and combined with the complex structure of the music, this really demand a listen or five before it really takes devilish shape for real. The first aspect of this CD that strike the mind as really good, is the very distorted and unusual vocals. They add a chilling effect to the music, truly making each track even more interesting. This band isn't a very catchy band songwise, the melodies are almost hidden and you have to look for them in a way, but when you first have found the magic key, this album is certainly growing with each spin. The album is quite demanding, and even though it strike the mind as interesting the first time you listen to it, it still take a while before you realise all of its complexity. Today is the Day is a very innovative band, fusing together aggression and melodies in a little new way, and together with the distant and rather hostile vocals, they have certainly made an album to take notice of and really investigate.

Tristania
"Beyond the Veil"
Napalm Records
We are entering a gothic landscape here, with all the nice parts and lovely feelings. To me it all sounds like all these other bands, despite their violin and choirs. It really doesn't stick out in many ways, the melodies aren't that great and it is following the patterns that many bands have walked before. If this is Gothic Metal at its best, or worst, probably depends on your taste, but honestly there isn't a thing that lift this album into being outstanding or one of a kind. In that respect, the material here is too normal and doesn't bring to mind anything but sleepy feelings.

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Tumulus
"Wodureid"
No Colours Records
Remember this band from the split album with Mock some years ago? A long silence followed after that, but with this mini-CD life has blown towards this German band again. Four songs, all done in German but with an unusual twist. The band is playing traditional Metal but with rawer vocals and a more underground feeling and sound. The band have Middle Age influences which set them apart from most Metal bands, and they are doing it nicely. In other words, if you enjoy Metal with Middle Age music here and there, this band is making a nice figure. The first track here is Metal, the last three are Middle Age inspired non-Metal tracks.

Twilight Ophera
"Midnight Horror"
Cacophonous Records
Another album where all the songs are built up the same way, they all sound more or less the same. This band is not here to take this genre one step further, even though this is no copy of other bands. Twilight Ophera is just playing music in a genre that have a lot of very melodic bands that have produced more powerful and more melodic Metal albums that you will remember for a while, even though you not necessarily like them. This album is just forgotten the second you turn it off, as it offers nothing, just very average musical solutions and synthparts that are pretty much stereotype, if you have heard some albums in the melodic (Black) Metal vein.

Unmoored
"Cimmerian"
Pulverised Records
This Swedish band is playing a diverse sort of Metal on this album, sometimes it could remind you of Meshuggah, other times just plain Metal and then again a few Death Metal parts here and there. The album is nicely listenable, without taking off in any way. Pretty down to earth, but with nice power and intensity that keeps the interest breathing.

V/A
"A Tribute to Mercyful Fate"
Still Dead Productions
A really nice tribute album, featuring quite a few cool bands. Some of the bands you could hear perform Mercyful Fate songs are Equinox, Soilwork, Deceased, Memory Garden, Vital Remains, Varathron and Necrophagia. Most bands add their own sound and style to the originals, and it works out really nice. The highlight comes from Necrophagia, with the ultra ugly vocals.

V/A
"A Tribute to Ministry..."
Invisible Records
Definitely the most interesting tribute album in this issue, and also for the last many years for sure. Electronic bands interpretating Ministry tracks, doing justice to the word interpretation. These different electronic artists nicely incorporate Ministry into their rhythms and beats, adding some guitar and vocals, and there you have not only really great songs, but also Ministry lurking around the corner. If you are curious about electronic music, and like me, know nothing about all the bands and projects, this is recommended. And you also get Metal underneath the electronic surface.

V/A
"Gateway to Hell"
Dwell Records
There is no doubt in this World, Slayer is surely one of the absolutely most supreme Metal bands this planet has experienced. Put on "Show No Mercy", "South of Heaven", "Seasons in the Abyss", or the compulsory great "Reign in Blood". Slayer's magic and power surely shatter the brain with immense force. The three most interesting bands on this tribute to Slayer might be Dark Funeral, Monstrosity and Sadistic Intent. Dark Funeral's "Dead Skin Mask" is decent, but of course light in comparison to the original. The female vocals doesn't really capture the core either, but an okay version. Monstrosity on the other hand scored high with their more brutal version of the endless classic "Angel of Death", but still miles away from the incredibly aggressive original. Their Death Metal touch to this song still made it refreshing. Sadistic Intent took care of "Necrophiliac" in a nice way, add also here a more brutal and Death Metal influenced version. The other bands appearing here are mostly unknown, some of them are doing a nice figure, while others are totally ruining the original track they have chosen to cover. The conclusion is again and again, nothing beats the original!

V/A
"Kiss of Death"
"Megaded"
Dwell Records
These two tribute albums are honestly speaking totally boring. Kiss and Megadeth are being tributed, or exploited. You choose the definition. It would have been interesting to hear how Machine Head, Immortal, Ministry or Godflesh would have done a cover of either a Kiss or a Megadeth song, but when Scary German Guy, Shallows of the Mundane, Fairlight or Fatal Influence does it, the result is of course like a bad b-movie.

Vanity
"Enslaved"
Euphonious Records
Some Greek Metal is next up. Very down to earth, with a dark atmosphere, the Greek Metal dudes play pretty nice Metal which is floating ahead in a nice pace, but it gets really too standard to my taste. Not much is happening, and then my focus fly ahead to something else. Also these cozy things in Metal have been done in all shapes and forms, so this certainly doesn't work out at all.

Vesperian Sorrow
"Beyond the Cursed Eclipse"
Displeased Records
After a pretty typical and cute intro, this American band change from their suits to black clothes, and the listen intensifies a lot. But unfortunately the introduction told the story of this album in just two minutes. Vesperian Sorrow is a standard Black Metal band that ruin their music with stupid and unnecessary synth of the cute and lovely level. The music is also stripped for innovation, and immediately drown among the sewage in this Black Metal scene. Less cute synth guys, this World certainly don't need yet another band that is more than intellectually trying to get female fans.

Viking Crown
"Unorthodox Steps of Ritual"
Baphomet Records
Recorded back in '94 by Anton Crowley, guitarist in Necrophagia, it was originally recorded without the purpose of being released. And perhaps it wouldn't have made a diffence at all if it had remained like that. This mini-album isn't the greatest that have come out during the 90's, but in a way it is fascinating listening to this very intense and raw recording. We do get some good riffs and sounds, together with very fast music and insane vocals, but in a way it feels empty.

Vision of Disorder
"For the Bleeders"
Go-Kart Records
This album contains re-recorded versions of Vision of Disorder's two demos that previous to this haven't been released on any albums. But quite frankly speaking, I have no idea where VOD is musically these days, but these old songs are very boring. Some sort of Metal/Hardcore without much aggression, but most of the songs have a nice dose of energy. Still, this type of music is of no interest as it falls in a no-mans land without aggression and melodies.

Vital Remains
"Dawn of the Apocalypse"
Osmose Productions
Great Omen intro, before they head out in the furious musical area of Death Metal. Aggressive and underground, and with a very much appreciated brutality and complexity. Great album again from these American dudes. The combination of brutality and melody has been done in a fine way here, which make the album great. Brutal and raw...nothing more to die for!

Vital Remains
"Reduced to Ashes"
Cryonics Records
A very worthy re-release of their demo, totally underground and raw. It opens with a sample from the brilliant Omen soundtrack, before turning into the raw Death Metal that was the meal of the day back in the late 80's, early 90's. In other words, not that melodic and much more obscure than Death Metal of today. Six tracks of oldstyled riffing, vocals and production is what you get from this demo that was recorded in 1989. A piece of the history of Vital Remains is not something to overlook, especially not if you like it dirty and raw.

Vintersorg
"Ödemarkens Son"
Napalm Records
The third release for Vintersorg on Napalm Records is pretty okay, but almost immediately a lenghty album. The male vocals that was very refreshing on the mini-CD and first album, rather become tedious and a bit annoying now. And the music, very normal and nothing that at all make me keep the interest for a long time.

Wallachia
"From Behind the Light"
Velvet Music
The debut album from this band is a quite nice affair. Melodic music with a powerful sound and really good vocals. The vocals are distorted and taking shape in an unhuman way, which suits the music and make it more interesting. Musically speaking, this is Metal with synth, call it Black Metal if you don't have anything else to do. Fairly nice, the music is floating forward nicely with a nice edge of something a little bit new.

Warlust
"The Final War"
Teutonic Existence Records
Very raw and ugly Thrashy Metal with Black Metal vocals. Totally underground and stripped for the nice melodies of today. They march forward with utter raw force, and despite not being able to surprise or be very original, they still have an original aspect. Not that important whether it is original you may say, and that can be right. But this band bring the mind back to the earlier years of the 90's, and if you are into rather chaotic and raw underground Metal, you know what to check out!

Where Fear and Weapons Meet
"The Weapon"
Revelation Records
What a fantastic Hardcore album! I am shattered, this is really aggressive, fast and has a great drive. Not one boring song, and with a perfect partyfeeling, I am sure all bottles will be empty in a matter of minutes. Raise your fist and hit the feeble, this American band surely know how to put energy into their music with a truly convincing honesty. The vocalist has a perfect voice that fits with the music one hundred percent and the sound on this whole album, the guitars, bass, drums...it's just great.

Willow Wisp
"Delusion of Grandeur"
Full Moon Productions
You should never know exactly what to expect from this highly talented and eccentric band from Hollywood. Always something far from the normal musical arena, either in a furious tempo like Black Metal, or just simply eccentric music. But they always move forward with their creations, which keep the interest burning. Open for something a bit outside this boring World? We always recommend Willow Wisp!

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